

WIN £2000 OF NX KIT
AFTER ROUND 6



SNAKE BITES BACK
JIM BRANDENBURG

amateur

photographer

Saturday 7 July 2012

Tested: World's most expensive compact

LEICA X2



PAGE 45

EISA Maestro winners
**LONDON IN
LOW LIGHT**

PAGE 34

£2.70

27

9 770002 684379



ON TEST

BUILD YOUR OWN

Fun and easy pinhole kit

PAGE 55

ON TEST

AFFORDABLE

The 16MP Sony NEX-F3

PAGE 57



CLASSIC KIT

PHOTOSNIPER

NOT one to take to the Olympics

PAGE 90

Nikon 1

"IF I WERE A COFFEE MACHINE, YOUR COFFEE WOULD BE READY BEFORE YOU EVEN PRESSED THE BUTTON."



I AM | 1 CLICK AHEAD



I AM THE NIKON 1 J1. And I am intelligent, because I take pictures before and after you've fully pressed the shutter button, meaning you will never miss that special moment again. I am a small system with interchangeable lenses and features you've never seen before, like photos that come alive. Or as I call it: the Motion Snapshot. I am life best captured. www.nikon.co.uk

I am your colour of choice: ■ ■ ■ ■

2YEAR
WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase.
Offer applies to UK & Republic of Ireland stock only. Call 0800 408 5060 or visit www.nikon.co.uk/register

At the heart of the image

Nikon

Contents

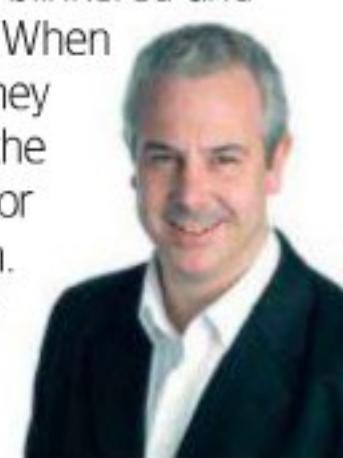
Amateur Photographer For everyone who loves photography

CIVILISATION is the sum of individuals joining to learn from, and to help, each other and to progress together. We've been doing it for some time, yet it still isn't mastered. We forget we gain from sharing and from being open to ideas, and often turn inwards to protect what we think is ours.

We've held a lot of events this year, and classes where photographers work together at the same subject. It always amazes me that even when five are facing the same subject it's possible to get five completely different images, with distinct style and emphasis. When we compare and discuss, it isn't just my students who discover something new or a fresh approach to familiar themes. Everyone benefits from

sharing and from seeing a new way for the first time.

This is why camera clubs are important. Without clubs we'd be individuals working blinkered and blind to what we have yet to see. When photographers come together, they learn and progress. The greater the range of age, gender, nationality or interest, the more there is to gain. Yet I still hear of less-than-warm welcomes for folk who don't 'fit in'. The square pegs miss out as much as the round ones, and the loss is to progress, enjoyment and satisfaction.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

End of the line for high-street retailer Jacobs; Samyang launches 8mm f/2.8 lens; Man caught in fish tank pics fiasco; Sigma releases Sony-compatible 105mm f/2.8 lens; Railway museum bans photos of children

10 REVIEW

The latest books, exhibitions and websites

25 COMPETITION

Your chance to win one of eight Olympus SZ-31MR cameras by visiting a Peace Camp and taking a photo

90 THE FINAL FRAME

Tony Kemplen takes aim with the Soviet-made Zenit Photosniper – a camera that is definitely unsuitable for use at the Olympics

TECHNIQUE

14 PHOTO INSIGHT

Jim Brandenburg recalls a torrid encounter with a diamondback rattlesnake in the South Dakota badlands

18 RETOUCHER'S GUIDE

Richard Sibley explains how he used the Highlight and Shadow tools in Adobe Photoshop Lightroom 4 to rescue a dull and disappointing forest image

TESTS & TECHNICAL

43 TESTBENCH

Nik Software Snapseed and Crosskase Solar backpack

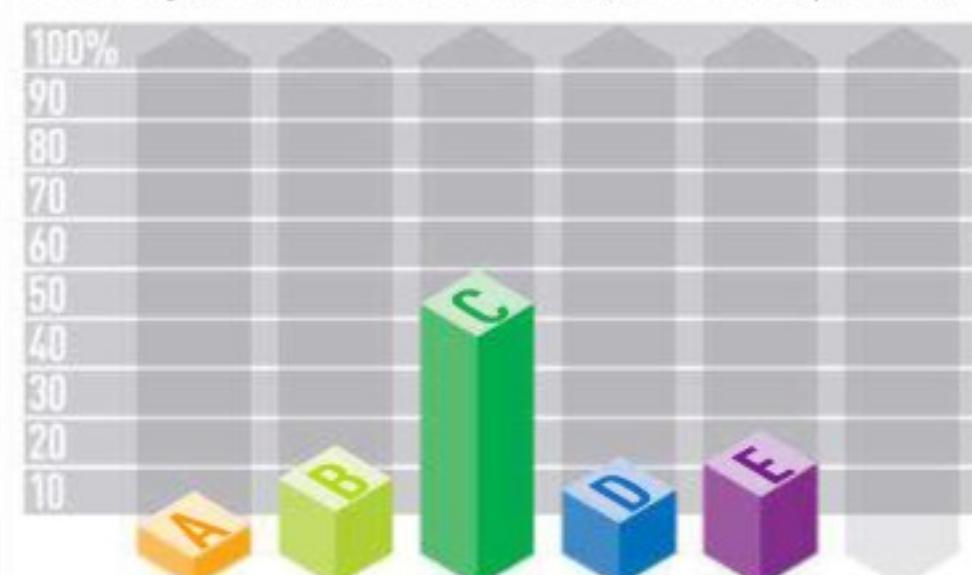
HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email:** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848
Email: ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

THE AP READERS' POLL

IN AP 16 JUNE WE ASKED...

Which is your favourite FL for macro? (full-frame equivalent)



YOU ANSWERED...

A Wideangle	5%
B 50mm	14%
C 90mm	50%
D 180mm	13%
E I never shoot macro	18%

THIS WEEK WE ASK...

Are you in a camera club/photographic society?

VOTE ONLINE www.amateurphotographer.co.uk

13 BACKCHAT

AP reader John Duder looks at the balance between public interest and intrusiveness

31 APOY ROUND 6

We've more than £2,000 worth of Samsung and Jessops prizes to be won in the Exploring the City round of APOY

34 SPOTLIGHT

We showcase the first, second and third-prize winners in the UK round of the EISA Maestro Photo Contest 2012

40 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

20 AN EYE FOR THE ABSURD

Dougie Wallace talks to Oliver Atwell about how he shoots the weird and wonderful photos he discovers on his travels

26 ICONS OF PHOTOGRAPHY

David Clark looks at the life and work of the controversial photographer and filmmaker Leni Riefenstahl



P20

Find out how
Dougie Wallace
takes his weird
and wonderful
photographs

Your EOS adventure starts here with 0% APR on all Canon EOS Cameras and Lenses

EOS 600D

18 MP CMOS sensor
Full HD movies
continuous shooting
Built-in wireless flash control



600D 18-55 IS Kit £599.00 £24.95 P/m
600D 18-135 IS Kit £769.00 £32.04 P/m
18-55 + 55-250 Twin Kit .. £809.00 £33.70 P/m

EOS 650D

18 MP CMOS sensor
DigiC 5 Processor
Full HD movies
continuous shooting



650D Body Only £699.00 £29.12 P/m
650D 18-55 IS II Kit £799.00 £33.29 P/m
650D 18-135 STM Kit £1019.00 £42.45 P/m

EOS 60D

18 MP sensor
Full HD movies
Advanced Creative Features



60D Body £829.00 £34.54 P/m
60D 18-55 IS Kit £899.00 £37.45 P/m
18-55 + 55-250 Twin Kit .. £1129.00 £47.04 P/m
60D 18-135 IS Kit £1019.00 £42.45 P/m
60D 17-55 IS Kit £1599.00 £66.62 P/m
60D 17-85 IS Kit £1099.00 £45.79 P/m

EOS 60Da

Unique Astro-photography D-SLR



18 MP sensor with IR enhanced low pass filter

60Da Body £1174.00 £48.91 P/m

EOS 7D

18 MP sensor
Full HD movies
8 fps Shooting
100% viewfinder
Integrated Speedlite transmitter



7D Body £1099.00 £45.79 P/m
7D 18-135 IS Kit £1449.00 £60.37 P/m
7D 15-85 IS USM Kit £1699.00 £70.79 P/m

EOS 5D MK II

21.1 MP sensor
DigiC4 Processor
Full HD Video
100% viewfinder
Integrated



5D MK II Body £1669.00 £69.54 P/m
5D MK II + 24-105 Lens .. £2269.00 £94.54 P/m

EOS 5D MK III

22.3 MP sensor
61 Point AF
6 fps shooting
Full HD Video
Weather sealing
14 Bit DIGIC5+ processor
HDR Mode



5D MK III Body £2999.00 £124.95 P/m
MK III + 24-105 Lens ... £3689.00 £153.70 P/m

EOS 1DX

18.1 MP CMOS sensor
up to 14 fps shooting
61 point AF system
Full HD Video
Dual DIGIC 5
Ethernet port



EOS 1DX Body £5299.00 £220.79 P/m

Canon Zoom Lenses

Canon Zoom Lenses offer superb versatility to your EOS system.

EF 8-15mm f4L USM Lens	£1149.00	£47.87 P/m
EF-S 10-22mm f3.5-4.5 USM Lens	£639.00	£26.62 P/m
EF 16-35mm f2.8 II L USM Lens	£1149.00	£47.87 P/m
EF 17-40mm f4.0L USM Lens	£619.00	£23.26 P/m
EF-S 17-85mm f4-5.6 IS USM Lens	£349.00	£22.10 P/m
EF-S 18-200mm f3.5-5.6 IS Lens	£399.00	£23.27 P/m
EF 24-105mm f4L IS USM Lens	£899.00	£37.45 P/m
EF 24-70mm f2.8L II USM Lens	£2299.00	£95.79 P/m
EF 28-135mm f3.5-5.6 USM IS Lens	£379.00	£22.10 P/m
EF 28-300mm f3.5-5.6L IS USM Lens	£2189.00	£91.20 P/m
EF 70-300mm f/4.0-5.6 IS USM	£419.00	£20.95 P/m
EF 70-300mm f/4.5-5.6L IS USM	£1159.00	£48.29 P/m
EF 70-200mm f/4.0 L USM	£529.00	£22.04 P/m
EF 70-200mm f/4.0 L IS USM	£929.00	£38.70 P/m
EF 70-200mm f/2.8L USM	£979.00	£40.79 P/m
EF 70-200mm f/2.8 L IS USM	£1869.00	£77.87 P/m
EF 100-400mm f4.5-5.6L USM IS	£1249.00	£52.04 P/m

Canon Fixed Focal Length Lenses

When absolute quality is paramount choose a Canon prime lens.

EF 400mm f5.6L USM Lens	£1089.00	£45.37 P/m
EF 300mm f4.0L USM IS Lens	£1149.00	£47.87 P/m
EF 200mm f2.0L IS USM Lens	£4939.00	£205.79 P/m
EF 200mm f2.8L II USM Lens	£599.00	£24.95 P/m
EF 85mm f1.2L II USM Lens	£1729.00	£72.04 P/m
EF 50mm f1.2L USM Lens	£1269.00	£52.87 P/m
EF 35mm f1.4L USM Lens	£1159.00	£48.29 P/m
EF 24mm f1.4L II USM Lens	£1329.00	£55.37 P/m
EF 24mm f2.8 Lens	£369.00	£21.52 P/m
EF 20mm f2.8 USM Lens	£404.00	£23.56 P/m
EF 14mm f2.8L II USM Lens	£1859.00	£77.45 P/m

Canon Macro Lenses

Get super close to your subject

EF-S 60mm f2.8 Macro USM Lens	£349.00	£23.26 P/m
EF 100mm f2.8 USM Macro Lens	£429.00	£21.45 P/m
EF-100mm f2.8L Macro IS USM Lens	£699.00	£29.12 P/m
EF 180mm f/3.5 L USM with Lens Hood ...	£1259.00	£52.45 P/m

Canon Tilt & Shift Lenses

Expand photographic possibilities

TS-E 17mm f/4.0 L with Lens Case	£1949.00	£81.20 P/m
TS-E 24mm f/3.5 L II with Lens Hood ...	£1699.00	£70.79 P/m
TS-E 45mm f/2.8 Lens	£1118.00	£46.58 P/m
TS-E 90mm f/2.8 Lens	£1118.00	£46.58 P/m

Canon Extenders

multiply focal length

Extender EF 2x III
£419.00 £20.95 P/m



Extender EF 1.4x III
£419.00 £20.95 P/m

Canon Speedlite Flash

Speedlite 580EX II Flashgun
£409.00 £23.85 P/m



Macro Ring Lite MR-14EX
£459.00 £22.95 P/m



Macro Ring Lite MT-24EX
£769.00 £32.04 P/m

APNews

News | Analysis | Comment | PhotoDiary 7/7/12



It is not permitted to take ANY photographs or videos of any children

Museum bans visitors from taking photos of children, page 7

Game over for Jacobs stores • Chain closing all outlets

SHOCK AND DISMAY AS JACOBS CLOSES DOWN

AP READERS have expressed shock and sadness at news that Jacobs, the family-run camera chain, is to close all of its 19 stores with the loss of around 150 jobs.

As we went to press last week, Jacobs confirmed the closure of the firm's 11 remaining stores after administrators failed to find a buyer.

The news came less than a fortnight after Jacobs shut down seven of its 19 stores and axed around a third of its 154 staff, as administrators attempted in vain to rescue the business.

The Jacobs branch at London Road, Leicester, will temporarily stay open to handle stock clearance, until a date yet to be confirmed, according to the firm's administrator PKF.

In a statement, PKF said: 'Twenty-five staff will be retained (18 in the head office and seven in the Leicester store) in the short term.'

Customers should deal directly with manufacturers regarding product warranties, according to PKF.

AP readers have been quick to voice their dismay, many posting on the AP's website praising Jacobs' customer service.

One reader, using the online name Nipponcamera, wrote: 'A tragedy for most of the staff, especially those with mortgages and families. And a sad day for clients who are left with a diminishing number of high-class stores



Jacobs is to close all 19 of its stores with the loss of around 150 jobs, after administrators failed to find a buyer

and a decrease in face-to-face retail outlets with expertise.'

Zak52 said: 'Big shame. I always found my local Jacobs in Derby to be 100%. Bought my D200 from them, then my D300... and 90mm Tamron.'

Forum member DaveS added: 'If Jacobs can crash like that, what hope [is there] for other "real" as distinct from "virtual" stores?'

Eddie Kerr, a partner at PKF, said: 'This is a terribly sad situation, to see a long-established, family-run business close down.'

'Unfortunately, this is an increasingly frequent situation, particularly in the retail sector, where trading conditions

have never been tougher.'

'We had hoped to sell on some of the stores but, unfortunately, the market is the same for everyone and is likely to remain this way until the economy starts to show some signs of recovery.'

Jacobs' history stretches back to 1939 when Cecil Jacobs set it up as a chemist shop.

PKF, which put Jacobs into administration on 1 June, said the UK's double-dip recession proved to be the final straw.

'It was time to throw in the towel,' said a spokesperson for the firm.

Last year, Jacobs' managing director Anthony Jacobs told of how he stood his ground as youths smashed windows and tried to ransack the firm's flagship store in Leicester during last summer's riots.

Anthony and his son Elliott, the general manager, headed to the Granby Street shop in the city centre after an alarm sounded.

Fearing looters would escape with camera gear, the pair entered the store and remained at the scene until the early hours, determined not to let them run amok.

Speaking to AP at the time, Anthony Jacobs said: 'I refused to be beaten. For my own piece of mind, I wasn't having any of it. It's opportunistic thuggery.'

He explained that the store held a special place in the firm's history, as it was Jacobs' first camera shop.

SNAP SHOTS

• Demand for digital cameras from emerging markets has led Canon to set up a production line in Brazil. Canon plans to establish Canon Indústria de Manaus Ltda in the Amazonas state. In a statement, the firm said: 'Recently, the digital camera market has displayed steady growth, led by emerging countries. Brazil, in particular, has a large market with demand expected to increase. This has created a pressing need for a strategic product supply.' The factory is scheduled to open in July 2013.

Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
@ipcmedia.com



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

SAMYANG LAUNCHES 8MM F/2.8 FISHEYE LENS

THIS month sees the UK debut of an 8mm f/2.8 fisheye lens from Samyang, designed for use on Sony NEX and Samsung NX compact system cameras.

The ten-elements-in-eight-groups optic includes an aspherical lens and two made

from low-dispersion glass, plus multi-layered UMC anti-reflective coatings.

The newcomer will deliver a viewing angle of up to 180° on Sony NEX and Samsung NX cameras, says the firm, and will cost £279.99.

For details visit www.samyang.co.uk.



APNews

A week of photographic opportunity

PHOTO DIARY

Wednesday
4 July

EXHIBITION Do You Remember The First Time?, contemporary photography, until 28 July at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.

EXHIBITION The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.



Thursday 5 July

EXHIBITION One Good Thing About Music by David Corio, until 28 October at Photochats, London E9 6DF. Tel: 07921 816754. Visit www.chatspalace.com.

EXHIBITION Andy Warhol: Late Self-Portraits, until 1 December at Graves Gallery, South Yorkshire S1 1XZ. Tel: 0114 278 2600.

Friday 6 July

EXHIBITION Veolia Environnement Wildlife Photographer of the Year, until 28 October at World Museum, Liverpool L3 8EN. Tel: 0151 478 4393. Visit www.liverpoomuseums.org.uk/wildlife. **EXHIBITION** Still Outside (Or Unexplained), includes photographic work by Alison Stolwood, until 2 September at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www.openeye.org.uk.

Saturday
7 July

EXHIBITION Frederick Wilfred: London Photographs 1957-62, until 8 July at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk. **EXHIBITION** Road to 2012, an outdoor show featuring portraits of Paralympic athletes, until 8 July at the Mount Precinct, Edinburgh. Visit <http://roadto2012.npg.org.uk>.



Sunday 8 July

EXHIBITION Designing 007 – Fifty Years of Bond Style, includes images from James Bond films, along with gadgets and costumes, until 5 September at Barbican Centre, London EC2Y 8DS. Tel: 0207 638 8891. Visit www.barbican.org.uk. **EXHIBITION** by Gay Photographers Network, as part of Pride London Festival, final day at Strand Gallery, London WC2N 6BP. Visit www.pridelondon.org.

Monday 9 July

DON'T MISS Evening Photograph Walk (6.30-8.30pm, cost £20) at East Head Sand Pit, West Wittering, West Sussex. To book, call 01273 844 404. Visit www.nationaltrust.org.uk. **EXHIBITION** Travel Photographer of the Year, until 19 August at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.rgs.org.

Tuesday 10 July **LATEST AP ON SALE**

EXHIBITION Oil boom, Delta burns by George Osodi, until 2 June 2013 at International Slavery Museum, Liverpool L3 4AQ. Tel: 0151 478 4499. Visit www.liverpoomuseums.org.uk. **EXHIBITION** The Post Office in Pictures, until 31 August at Lumen URC, London WC1H 9RS. Visit www.postalheritage.org.uk/inpictures.

Photographer told pics were 'against the law'

MAN CAUGHT IN FISH TANK PHOTO FIASCO



Committed to defending
your photographic rights!

A MAN taking photos of a fish tank was stopped by a security guard who was supposed to be alert for 'hostile reconnaissance' amid pre-Olympics terrorism fears.

John Harrington said he was with his family when a security official prevented him taking pictures of one of the aquariums inside the O2 Centre, a shopping and leisure complex in north-west London.

'The security guard had a pop at me. He said it was against the law to take pictures in here,' Harrington told AP after the incident in May.

'He was aggressive about it... I couldn't believe it. It wasn't as if I was a terrorist.'

The photography enthusiast – who keeps fish at home – was using a Nikon D300S DSLR and a 24mm lens.

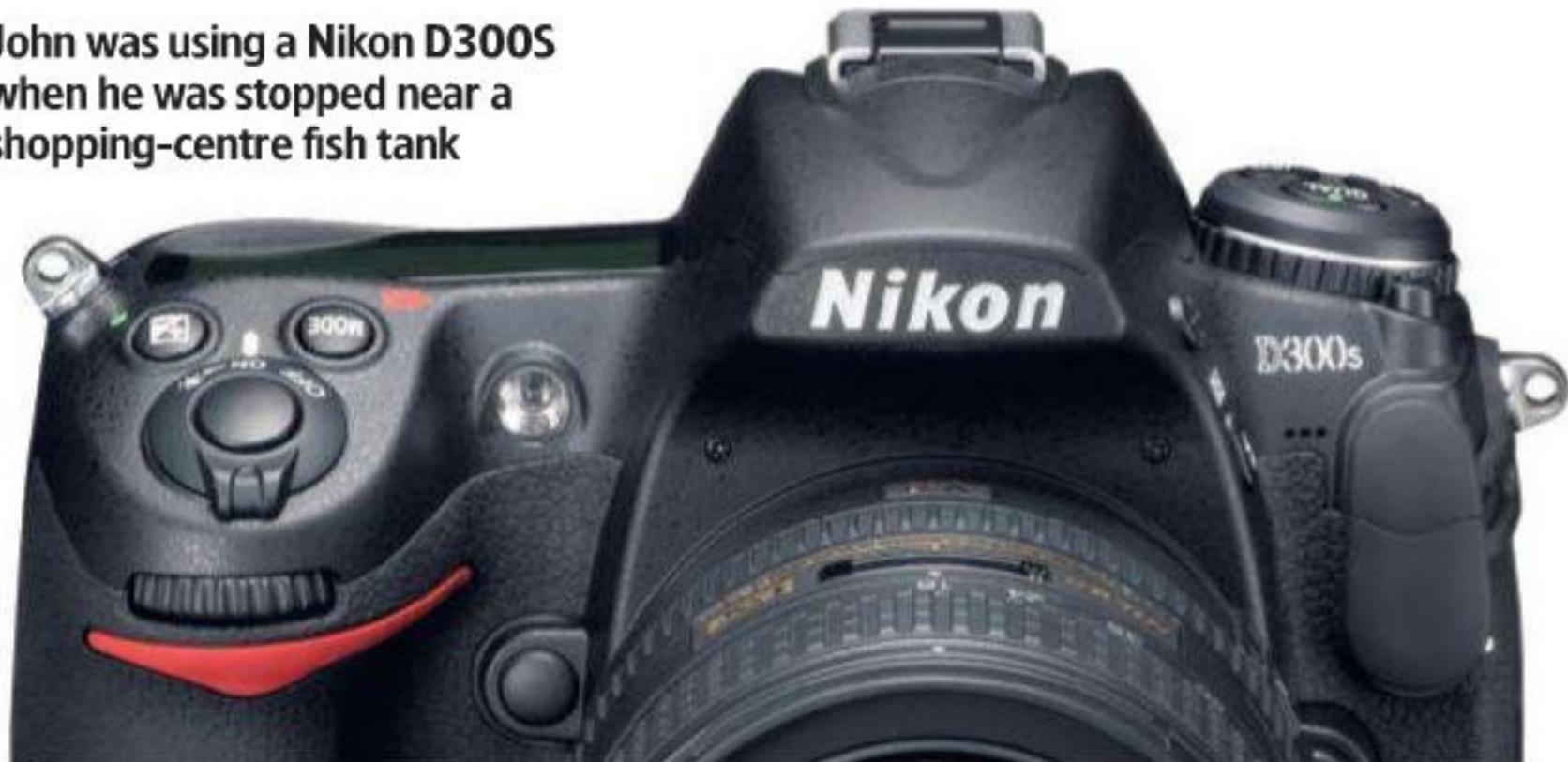
He said there were no signs warning against photography at the centre.

The guard told him: 'If you do it again, you are out.'

Harrington was not using a flash, nor a tripod, when he was stopped.

'It's the first time anything like this has

John was using a Nikon D300S when he was stopped near a shopping-centre fish tank



MANAGERS BLAME 'MISTAKEN IDENTITY'

AFTER quizzing security staff, the O2 Centre blamed the incident on a possible case of mistaken identity.

Management say three people were seen taking photographs at the time. A cleaner contacted security after one was seen taking pictures of the 'atrium' from an escalator, images that the building's

happened and I've been living in London for 30 years,' said Harrington, who is originally from west Cork in Ireland.

'They are intimidating all the wrong people,' he told AP.

Jason King, manager of the O2 Centre on Finchley Road, NW3, admitted: 'People should not be getting stopped for doing that [taking pictures of a fish tank].'

'If photos are for personal use, that's fine.'

'If they are of the building's infrastructure, we will stop photographers as part of our security procedures.'

'We have a duty to prevent hostile reconnaissance, particularly in the run-up to the Olympics.'

King said that security personnel have been briefed on the centre's photographic policy and that there were three guards on duty at the time.

Although King insisted there has been no change in the rules ahead of London 2012, he said the Olympics are a 'consideration'.

He plans to brief the centre's security staff about the incident.

Harrington said he may lodge a complaint against the O2 Centre management.

security team would class as suspicious.

It seems the guard then approached the wrong photographer – targeting the 'bigger camera', according to O2 Centre manager Jason King.

'It seems the guard assumed it was the same person. It was an assumption he shouldn't have made,' he added.

SNAP SHOTS

● Jordi Ruiz Cirera from the London College of Communication has triumphed at the AOP Student Photographer of the Year Awards. Jordi picked up prizes including a limited-edition Fujifilm FinePix X100 and a day's work experience with photographer Julia Fullerton-Batten.

● The head of Olympus in Korea has been fired after an internal probe revealed he had taken part in 'illegal business conduct', according to the firm's Tokyo HQ. Bank Il-Seok, president and CEO of Olympus Korea Co Ltd, was dismissed on 4 June. An Olympus spokesman has told AP that the dismissal was unrelated to the £1.1 billion accounting scandal.

● Leica has opened a store in Washington, DC, USA, that the firm hopes will 'spark creative inspiration in photographers at all skill levels and from all walks of life'. As well as stocking Leica gear, the shop will show a 'rotating' exhibition of images. Leica Store Washington DC is located at 977 F Street, NW, Washington, DC 20004.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
@ipcm.com

Photographs and video not permitted on grounds of 'child protection'

RAILWAY MUSEUM BANS PHOTOS OF CHILDREN

A COUNCIL-RUN railway museum banned visitors from taking any photographs or video footage of children, on grounds of 'child protection'.

'Because of Child Protection legislation, it is not permitted to take ANY photographs or videos of any children in the Museum. Thank you for your understanding,' reads a sign at Swindon's Museum of the Great Western Railway, known as STEAM.

The decision was blasted as 'pointless' by one 'hacked-off' photographer who posted a photo of the signage on Railway Eye, a railway blogging website (see right).

The incensed blogger added: 'They appear hopelessly confused with the Data Protection Act and even then it has no relevance.'

'Presumably, some petty council jobsworth with too much time on their hands dreamt this one up?'

Under Chapter 37 of the Protection of Children Act 1978, it is an offence to take an 'indecent' photograph of a child.

Non-commercial pictures of children in a scene, taken without permission, do not breach UK privacy rules.

A spokesman for the Information Commissioners' Office (ICO), which acts as the UK's privacy watchdog, told AP:



'Section 36 of the Data Protection Act provides an exemption from the Data Protection Act for information that will only be used for domestic purposes.'

He added: 'If a normal member of the public takes a picture in a museum and other people are in the shot, then the domestic purpose exemption would normally apply.'

'However, if the photo was to be used in a professional capacity... then asking for the permission of those that are in the picture should be enough to ensure compliance.'

'There is no data protection reason for banning all photography within a museum; however, a common sense approach should be adopted.'

A spokesperson for the Grade II listed railway building told AP: 'As part of Swindon Borough Council, STEAM is strongly committed to protecting and promoting the welfare of children.'

'STEAM welcomes 20,000 school visitors each year and follows Swindon Borough Council's Code of Practice on Photographing Children within Leisure Facilities.'

'The Museum also has its own Safeguarding Policy. We currently do not allow photography or filming of school children on the museum premises by the general visitor.'

Asked if parents are banned from photographing their own children, the spokesperson added: 'We do, however, encourage visitors to photograph their friends and family within the STEAM Collection and displays, while asking them to respect the privacy of others.'

Museum bosses have pledged to amend the sign's wording after being contacted by AP.



SIGMA RELEASES SONY-COMPATIBLE 105MM F/2.8 LENS

SIGMA has released a Sony AF version of its 105mm f/2.8 EX DG OS HSM lens.

Marketed as a large-aperture, medium-telephoto macro lens, the optic incorporates Sigma's Optical Stabilisation (OS) system.

Features include a splash-resistant design, plus a special low dispersion (SLD) lens and a high refractive index SLD lens, claimed to deliver 'excellent correction for all types of aberration and distortion'.

The 16-elements-in-11-groups lens boasts a maximum magnification ratio of 1:1.

The 725g lens costs £649.99. Canon and Nikon fits are already available.

AMATEUR SCORES RIGHTS VICTORY



AN AMATEUR photographer has won £10,000 compensation from police after he was arrested for taking a picture of a bank, the man's lawyers have told AP.

Anthony Finnegan was arrested after taking a photo of a branch of NatWest in Shrewsbury, Shropshire, in July 2009.

Finnegan said an officer and a Police Community Support Officer demanded to know why he was taking 'discreet photographs' of the building's doorway.

He replied that he was taking a picture of a period building. 'There's nothing discreet about this, it's an SLR camera. If I was being discreet I'd use a phone,' he told *The Guardian*.

Finnegan, who was asked for identification but was not carrying any, said he was handcuffed and put in a police cell during a seven-hour ordeal in which he was forced to the ground 'face down in a puddle' on the way to the station.

The photographer said he suffered a cracked rib in the process.

Finnegan's lawyer Fiona Murphy, from Bhatt Murphy Solicitors, confirmed: 'West Mercia Police has agreed to admit liability, apologise and pay £10,000 compensation to Anthony Finnegan, who was wrongfully arrested for taking a photograph of a high-street bank.'

Murphy – who branded the officers' conduct as 'regrettable abuse of police powers' – said the force has agreed to destroy records of Finnegan's detention.

West Mercia Police spokesman Toby Shergold said: 'This case is live and subject to ongoing litigation, and it would therefore be inappropriate to comment further at this time.'

Shergold told AP that he was unable to speculate as to how long the legal process will take before the case is closed.

Earlier this year, AP revealed how amateur photographer Bob Patefield won an out-of-court settlement worth thousands of pounds after suing police for wrongful arrest.

Patefield, from Colne, filed a civil action against the Chief Constable of Lancashire Constabulary, claiming he was unlawfully arrested while taking photos of Christmas festivities in Accrington in December 2009.

AP
THIS
WEEK
IN...

1955

Equipped with a Leica camera, Ilford FP3 film, 5cm Summar lens and a red filter, Lindsay McRae caught a flying boat from Southampton to Capri this week in 1955. AP's correspondent reported: 'The red filter I used when photographing from the aircraft proved too deep for the intense Mediterranean blue of the sea and sky, which recorded much too dark, but was ideal for shots of the ground. Next time I shall use nothing deeper than a yellow filter for Mediterranean coast scenes from the air. The fact that all these photographs had to be taken through Perspex windows did not seem to matter much, but one or two of the windows were rather rubbed and had lost their polish - these I was careful to avoid. Exposures from the air mostly ran at 1/500sec at f/4.5 with the red filter in place; these were calculated by allowing a factor of 6x for the filter, and in the event they proved about right.'



A Flying Visit

LINDSAY McRAE

room to move about, making it quite unnecessary to stay in one's seat for the whole trip. Since I had not been in a flying-boat before, taking off was a new experience; the take-off run was long, and as the aircraft began to gather speed water was thrown up in jets down the side. By degrees, however, the hull rose in the water, speed-float fashion, until eventually only the hull and the floats under the wings were in contact with the surface, and then we were very soon airborne. Very soon, too, above the clouds - we were to fly at 8,000ft - so that, apart from a few brief glimpses of the Isle of Wight, no sea or land could be seen. Over the Channel, and over most of France until we approached the southern coast, there was nothing but cloud in photographs.

Marine airport, a few miles to the west of Marseille, is unusual in that beside the ordinary aircraft for land-based passengers there is a big natural land-locked harbour. On this we landed, and were ferried ashore in a small motorboat to have a leisurely lunch while the aircraft was refuelled. Soon that

CLUB NEWS

Club news from around the country

London Salon exhibition

The London Salon is showcasing 190 prints, captured from all over the world, at its exhibition that runs until 31 July at The London Film Museum, 45 Wellington Street, Covent Garden, London WC2N 7BN. The show runs alongside the exhibition Magnum on Set, which features images and cameras used by Magnum legends that ends on 1 September. To view the images accepted for the exhibition, which is free to enter, visit www.londonsalon.org.

SNAP SHOTS

● Tributes have been paid to one of Sheffield's most respected photographers, Martin Jenkinson, who has died aged 64 after battling cancer. Martin, a former steelworker, became known for his images of industrial unrest during the Thatcher government of the 1980s. He also became a 'valued teacher' on digital photography courses, reported *The Star* newspaper. Martin's funeral took place on 27 June. The family requested that any donations should be made to www.justgiving.com/martinjenkinson.

● There is £5,000 up for grabs in a global food photography competition that aims to celebrate the 'art of food photography'. The Pink Lady Food Photographer of the Year competition 2013 is open for entries, with last year's inaugural event pulling in 3,000 entries. For details visit www.pinkladyfoodphotographeroftheyear.com.



One of the images from Mitch Dobrowner, winner of the Sony World Photographer of the Year award 2012

Overall winner will win \$25,000

SONY LAUNCHES 2013 PHOTO AWARDS

SONY has launched its World Photography Awards 2013, a competition that is free to enter and open to amateurs.

The Open category, which is open to photo enthusiasts, offers a top prize of \$5,000.

Scott Gray, managing director of the World Photography Organisation, said: 'Each year we are astonished at the quality and volume of entries... We look forward to welcoming this year's entries into a programme that is built to support those photographers and show their work to a worldwide audience.'

The overall winner will bag \$25,000 and the title L'Iris d'Or Sony World Photography Awards Professional

Photographer of the Year. Category winners will win Sony camera gear.

The contest includes a Student Focus category that is open to those aged 18-28, and a youth section for photographers under 20.

The winner of the student category will receive Sony imaging equipment worth €40,000 for their university.

The competition closes in January 2013 and a shortlist will be announced in February. The winners will be unveiled at a ceremony in London in April, with the best photographs going on show at Somerset House in London. For full details visit www.worldphoto.org.

GUARDIAN AND RPS ANNOUNCE £2,000 BURSARY

PHOTOGRAPHERS

can apply for the Joan Wakelin Hon FRPS Bursary 2012 for the chance to win £2,000 and have their work published in *The Guardian* newspaper.

Organised by *The Guardian* and the Royal Photographic Society (RPS), the bursary offers £2,000 to spend on a photographic essay documenting an 'overseas social documentary issue'.

The bursary is open to all, with no restriction on age or qualification, according to *The Guardian*.

Applicants should submit six images that show their

abilities as a photographer, plus a written proposal for the photographic essay.

The closing date for applications is 31 July 2012 and shortlisted candidates will be invited for an interview on 17 August. The winner will be announced at the RPS awards on 6 September.

The bursary is named after Joan Wakelin, a photojournalist who died in 2003 aged 75. She specialised in black & white portraiture and was made an honorary fellow of the RPS in 1992.

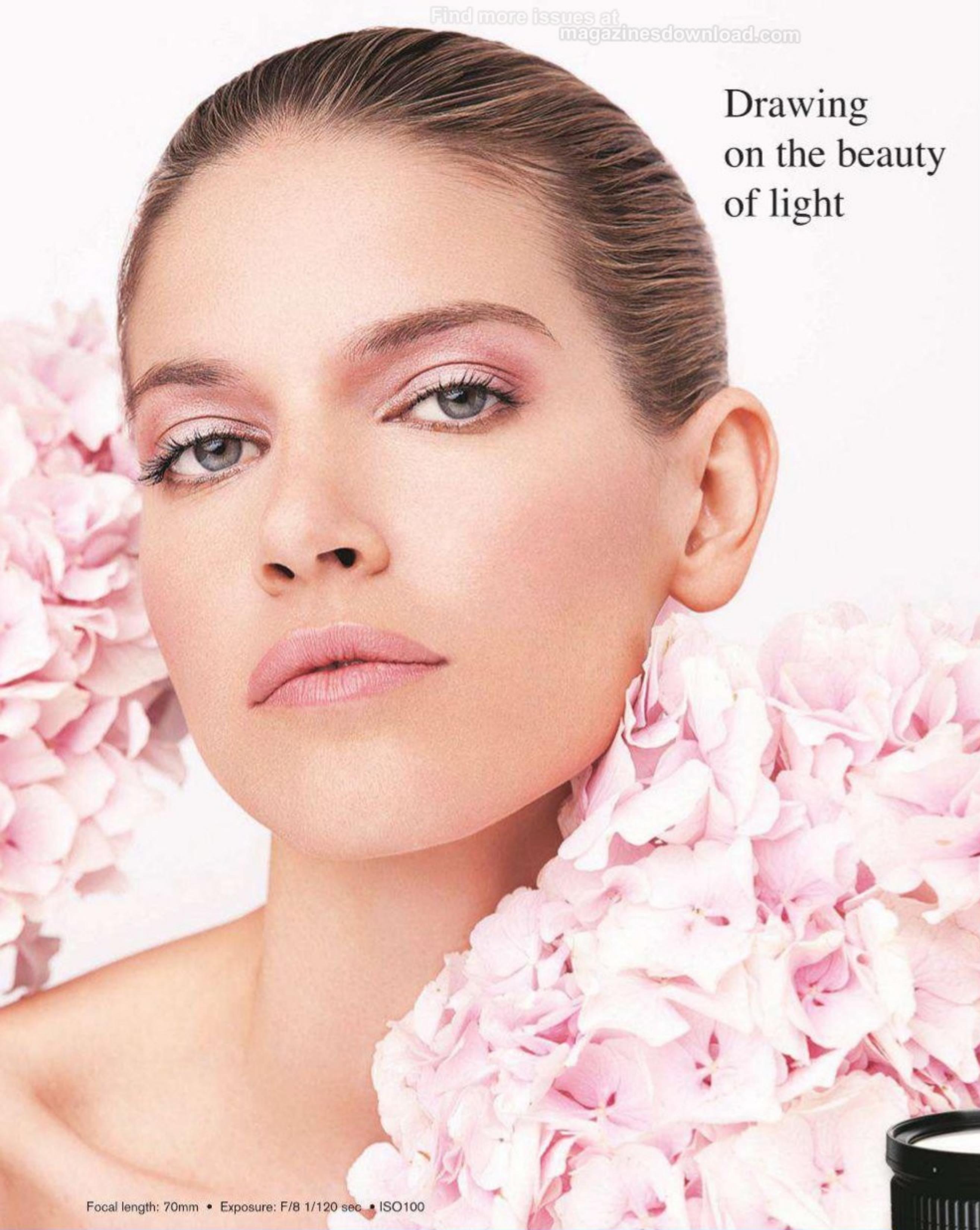
For details, visit www.rps.org/bursaries/home.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer@ipcm.com

Drawing
on the beauty
of light



Focal length: 70mm • Exposure: F/8 1/120 sec • ISO100

SP 24-70mm F/2.8

Di VC*USD (Model A007)

The world's first¹ F/2.8 high-speed standard zoom lens with image stabilisation.

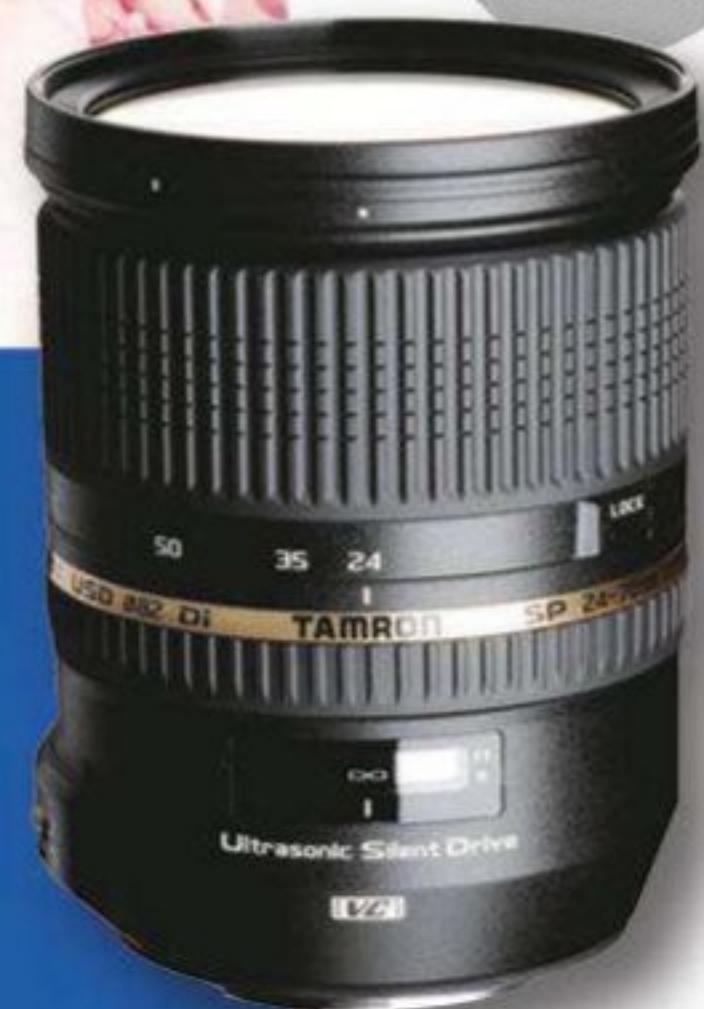
Meet the fully featured high-resolution lens you've been waiting for.

For digital full frame and APS-C sized SLR cameras. Supplied with flower-shaped lens hood.

Di **VC** **USD**

new

NEW
24 mm  70 mm
VC-USD



Compatible mounts for: Canon, Nikon, Sony.

www.tamron.co.uk

Intro 2020 Ltd. Priors Way, Maidenhead, Berkshire SL6 2HP
Tel: 01628 674411 sales@intro2020.co.uk

TAMRON
New eyes for industry

APReview

The latest photography books, exhibitions and websites. By Gemma Padley

© VIVIANE SASSEN



BOOK

Viviane Sassen: Parasomnia

Text by Moses Isegawa

Prestel, hardback, £22.50, 104 pages, ISBN 978-3-7913-4521-5



OPENING unusually with a short story, this monograph isn't the easiest of photobooks to appreciate on an initial 'read'. In fact, some of the images – a mixture of ambiguous outdoor scenes, abstract portraits and perplexing still lifes – will evade many completely. Yet it is a collection likely to alienate and entice in equal measure. Dutch-born photographer Viviane Sassen takes the sleep disorder parasomnia as her subject matter, photographing people with the condition in West and East Africa. Broadly speaking, people with parasomnia are known to experience unnatural movements, emotions or behaviours while sleeping, falling or waking from sleep. With this knowledge, the initially confusing images begin to make sense. A girl reclining at an awkward angle, arms dangling, her head hidden from view suddenly looks less frightening. Likewise, a boy lying outstretched in a plastic chair becomes at least a little less strange looking. Yet there is something about Sassen's images – which are often taken from an odd shooting angle – that is deeply disturbing. This is not a book for traditionalists, although those with an eye for the abnormal are likely to be intrigued.

Amateur
Photographer
★★★★★

EXHIBITION



© MARTIN COOPER

© HU YU KIM

Veolia Environnement Wildlife Photographer of the Year

6 July-28 October. World Museum, William Brown Street, Liverpool L3 8EN. Tel: 0151 478 4393. Website: www.liverpoolmuseums.org.uk/wml. Open Mon-Sun 10am-5pm. Admission free

IF YOU didn't catch last year's Wildlife Photographer of the Year exhibition at London's Natural History Museum, here's your chance to see the exhibition in full, this time in the north of England. One hundred stunning wildlife images, including overall winner Daniel Beltra's powerful photograph of pelicans covered in crude oil, are currently on display at the World Museum in Liverpool. Other categories include Animal Portraits, In Praise of Plants and Fungi, and Underwater Worlds. Notable mentions include AP Masterclass expert Andy Rouse, whose dramatic image of a mountain gorilla was highly commended in the Behaviour: Mammals category.

The standard of the selections is as impressive as ever. From intrepid urban foxes to playful polar bears and insects photographed up close and personal, there are images to suit all tastes. Aside from the humour and 'Ahhh' factor these images inevitably generate, the photographs serve as a reminder of the beauty and fragility of our natural world, the very real threats facing our ecosystems and our duty to protect them.



© CYRIL RUOSO

Robert Capa: The Paris Years 1933-1954

By Bernard Lebrun and Michael Lefebvre

Abrams, hardback, £24.99, 263 pages, ISBN 978-1-4197-0062-0

WITH so many books about Capa already in existence, you might ask what more there is to write about him. Yet, as this book so deftly proves, there is much more to be said about the photojournalist behind many of the most iconic images of the 20th century.

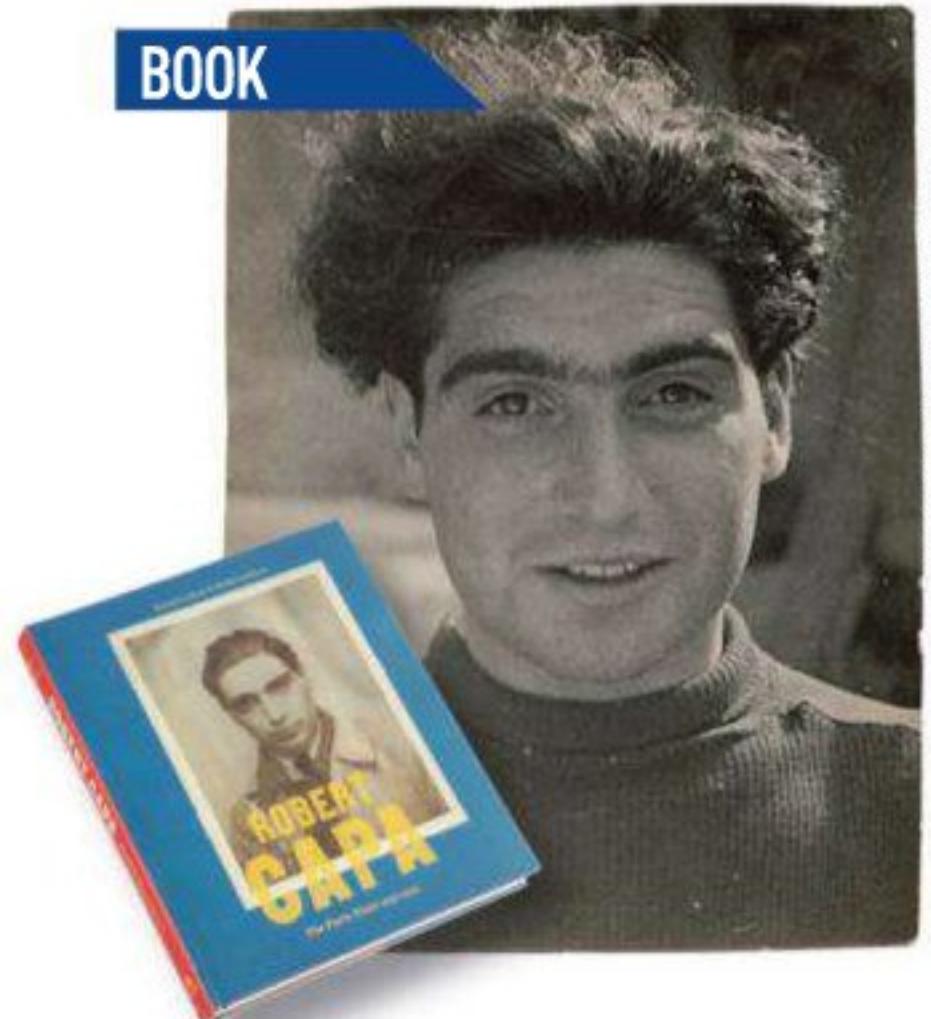
Capa was brazen and bold, a master at spotting the photographic opportunity among the chaos. Focusing on the period in which Capa had a studio in Paris (from his arrival in the city in 1933 to his death in 1954), *Robert Capa: The Paris Years* delves deep into his personal and professional life.

The authors use Paris and Capa's associates and experiences in the city as a backdrop and anchor for the book, although the images, some previously unpublished, are compiled from assignments he undertook across the world. The authors have gathered contact sheets, magazine covers, personal photographs, notebooks and many other artefacts to piece together a meticulous account of this most enigmatic and compelling of photographers.

Amateur
Photographer
★★★★★



BOOK



© INTERNATIONAL CENTER OF PHOTOGRAPHY/MAGNUM PHOTOS

PICTURECORRECT is a tips and tricks website founded in 2003 by Richard Schneider. It began as a photo-editing service, but developed into a blog as technique features and tutorials were added. The format is straightforward, although a barrage of adverts clutters the homepage. Clicking on the (not-easy-to-find) 'Photography tips and tutorials' tab opens the features section. Articles are on all the usual suspects, such as wedding photography, light painting, macro and street photography. There are videos, too, and a lively news section, although I wouldn't take the 'Equipment shopping guide' as gospel. Regularly updated features keep the site dynamic, while the relaxed style makes the content accessible. A useful resource that doesn't take itself too seriously.

www.picturecorrect.com

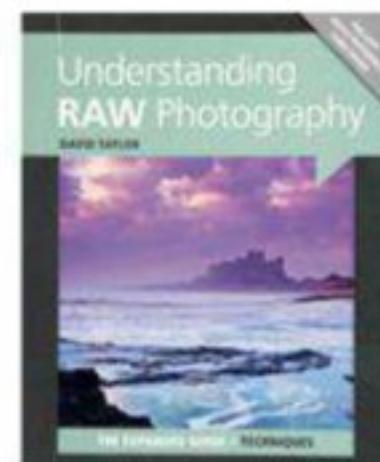


WEBSITE

Amateur
Photographer
★★★★★

CONDENSED READING

A round-up of the latest photography books on the market



● **UNDERSTANDING RAW PHOTOGRAPHY** By David Taylor, £14.99

Covering workflow, equipment and other techniques, this pocket-sized guide is the ideal companion for those wanting to refresh their knowledge of all aspects of shooting and editing raw files, whether you use Adobe Lightroom or Adobe Camera Raw.



● **BASICS PHOTOGRAPHY: COMPOSITION** By David Präkel, £23.50

All too often 'how-to' books about composition are filled with empty, generalised statements about the rule of thirds and how to use leading lines. This book manages to cram a great deal of genuinely useful information into its pages and offers fresh perspectives on the subject.

● **BEGINNING HDR PHOTOGRAPHY** By Matthew Bamberg, £22.99

There are a lot of HDR photography books on the market, all claiming to be the definitive guide to this most Marmite of photography genres. Not all live up to the claims, but this book does. Bamberg's offering follows a logical progression taking the reader from the shooting stage to printing the final images.

● **EARLY NEW ZEALAND PHOTOGRAPHY: IMAGES AND ESSAYS** Edited by

Angela Wanhalla and Erika Wolf, £29.50 Perhaps a little on the 'niche' side, this collection of 24 essays looks at photographs from New Zealand from the earliest days of photography to 1918. Its contributors, (museum curators, researchers and photographers) consider the photographs not just in terms of their subject matter but also as physical objects.

Text-driven, it won't be to every reader's taste, but it is nonetheless an interesting look at how photography evolved and changed during its formative years.

Have your say

Letters

Share your views and opinions with fellow AP readers every week



Smaller and lighter than its rivals, the OM-1 was launched 1971

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

HOPING FOR SURVIVAL

I was very sad to read that Jacobs has gone into administration (News, AP 16 June). I have always felt that the company had retained the service for photographers rather than just the mass-market consumer. The staff have always been professional, knowledgeable, polite and helpful.

The last thing I bought was a Manfrotto tripod and head at the shop in Leeds. I took my DSLR into the store and the staff happily indulged my indecision, unlocking the displays while I tried various tripod and head combinations. I eventually decided and bought a different model to the one I'd initially wanted. I could have bought slightly cheaper online, but would not have benefited from the service provided in that store, and would have got a tripod that was not ideal for my needs. I do hope that Jacobs manages to survive and continue with the good service to photographers that I have experienced in the past.

David Preston, West Yorkshire

Fingers crossed, David – Damien Demolder, Editor



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORYSTICK
NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

SOUNDS REASONABLE TO ME

I was surprised to read Elaine Bowman's criticism of wedding photographers charging £900 to photograph a wedding (Backchat, AP 26 May). Although we don't know what was involved in the package, from my experience of professional wedding

photographers' charges, £900 is quite reasonable. I'm not in the least surprised that they wouldn't reduce their charges, either. If they did that, how could they establish what their prices are. Surely this is a case of, if you can't afford it, don't have it.

John Strain, Tyne & Wear

What The Duck



NATURAL SELECTION

I take great exception to sentiments such as 'The xxxx is dead'. What is happening to SLRs and to all other cameras is just a process of evolution. Like many SLR owners, if new developments mean improvements to the photography experience, I'll take them on board. I have been an early adopter of technology all my life, most of it working in IT. I therefore look at a camera and judge it on the following:

1. Can I see what I'm actually taking in bright daylight or darkness?
2. Is the quality of the image the best I can possibly get?
3. Can I reduce the weight I am carrying without reducing the quality of my images?
4. Is the colour rendition as good as can be expected?
5. Does the development mean I have to suffer too much financially to change?
6. Does the new camera have a very wide range of back-up systems?

I fail to see why use of electronic viewfinders is anything other than a technical development that will fit somewhere between a lens and a photographer regardless of what camera is being used. The SLR design has been successful because it allows the use of different lenses for different purposes, and the user can also see exactly what they are photographing. The EVF would hopefully add additional possibilities such as faster frame rates and artificially enhanced viewing in low light. It will not replace the SLR on its own.

A considerable time ago, Olympus made what I thought at the time was the best camera I had ever seen, the Olympus OM-1. This was a very small and light camera, with small and light lenses. Cameras seem to have got bigger since then, so in some ways we have gone backwards. What most people want of a system camera is something that is light, small, has the best viewer that will perform in all lighting conditions, has a range of lenses that will produce photographs of the highest standard, will take multiple images quickly, and won't break the bank. It is silly to say the death of the SLR is imminent as death approaches many other photographic systems as it always has. Evolution is king. **Dave Traish, via email**

HAND IN HAND

I was intrigued to read that Ian Boder, who didn't like the fact he never received a printed manual with his new Panasonic



© KEITH HUGHES

SEEN IT ON THE TELLY

While watching *Put your money where your mouth is* on BBC2 recently, I had the photographic shock of my life. The idea behind the programme is that two experts set out to buy items and then to try to sell them at a profit. Any profits go to charity.

The programme that I watched showed one of the experts buy a camera for £50 and later sell it on for £200, making a £150 profit! Yes, I know there are plenty of second-hand cameras that sell for £200 and more, but this one was only a 'toy' that was really a lighter made to resemble a camera (a Leica?). My shock was that I have one of these exact same model lighter cameras, but until I saw the TV programme I had no idea what it could sell for. Do I want to sell it or not? What do you think?

Keith Hughes, Surrey

Watching TV is bad for you, Keith. Didn't your mother tell you that? Don't sell the thing if you like it – Damien Demolder, Editor

Lumix digital camera (*Letters*, AP 16 June), doesn't actually own a computer. I don't want to state the obvious, but don't the two sort of go hand in hand – unless his intention is to 'take picture – print at Boots'?

Mike Jones, London

IN BAD TASTE

As we all know, being allowed to point our cameras where we choose is becoming all too rare. I've frequently had brushes with authority while shooting photos of the most innocent nature. But recently while in Newcastle city centre, I encountered members of the public taking pictures that even I found objectionable.

Someone had been taken ill and was lying in the street being attended by paramedics. The usual crowd of gawpers stood around and I was sickened to see that some of them were taking snaps and videos of the scene with their mobile phones. They were not breaking any laws, but I found their actions morally repugnant. A police officer standing nearby should have felt this, too, yet he said and did nothing. If such an unfeeling act doesn't constitute a crime, then it damn well ought to! What those saddos intended to do with the photos and video clips I can't imagine.

A few months ago I was ticked off by two

police officers for taking pictures of a vintage Morgan sports car parked in a street. When I compare that to a crowd of people snapping happily away at what could easily have been the last moments of someone's life – while a police officer said and did nothing – then that's an appalling example of the law getting its priorities wrong! But, hey, what's new? **Mick Bidewell, Tyne & Wear**

THE END IS NIGH

In 2000, I went on record as saying that by 2010, 35mm film photography would be dead. While this has not yet happened, I can't help but think the end is nigh.

I wanted a 35mm film developed at my local Boots store on the hour, and was told they didn't do this any more, and that the film would have to be 'sent away and would be back in about five days'. Fast forward a few years, and I doubt you will be able to get a film developed on the high street, and 35mm will be obsolete. With this in mind, why do people spend thousands on old Leica cameras on eBay, all of which will, in a few years, just become expensive paperweights?

Best to sell off your 35mm gear while you can, before it goes the way of the 110 film and the Instamatic.

Andrew S Redding, via email

BACK CHAT

Balancing public interest and intrusiveness isn't about technology, but people and prurience, writes AP reader John Duder

I'M WRITING after reading Jarvis Kay's *Backchat* (AP 19 May) about the balance between public interest and intrusiveness. There's a real issue here, but I think there is also some confusion. It's not to do with technology – it's to do with people and prurience.

Underlying this is one of the great truths about photography: the technology does not matter, except in a rather geeky, anorak way. It may make it easier to do things and reduce the time it takes to broadcast them, but it does not make new things happen. Facebook does not make people indiscreet: it just allows more people to know sooner just what those indiscretions are. Firing people by text is no worse than firing them by closing down an office over the weekend, and leaving a sign on the door saying 'Gone away'.

The first Sunday supplements in the 1960s published very different material from today's papers. I've given up Sunday papers: they contain a lot of stuff that is mildly amusing, and a vast amount of celebrity pap. Their ancestors published uncomfortable picture stories.

Don McCullin's earlier work – the pictures that established his reputation – was excruciating to look at. It harrowed the viewer. And rightly so. If we are aware of what goes on in the world, we may decide that it is our business and bother to take a moral, religious and political stance on it.

What we didn't see then was the rubbish that now fills whole magazines dedicated to 'celebrity' – and there was a definite view of the sort of people who shot that stuff. Vic Blackman, the AP columnist, wrote occasionally about the one paparazzo in the UK at that time, Ray Bellisario.

Now, Vic was the chief photographer at the *Daily Express*, and he stated that no decent British paper would use Bellisario's pictures. They were sold only to the gutter press abroad. How times have changed! Even the broadsheets slip in the occasional pap shot. It can be done ironically, post-modernly. That makes prurience fine, of course... Indeed, things have developed so that the 'celebs' depend on the paps as much as the other way round.

To put it bluntly, there are some things about which we should be shocked, regularly. Hunger, disease, poverty, war, duplicity among the powerful: these are matters of 'public interest' – and if the public is not actually concerned about them, they will probably get their just desserts. As the American writer HL Mencken put it, 'Democracy is the theory that the common people know what they want, and deserve to get it good and hard.' Too many people only engage with society when they have had it good and hard – too late!

And there are other things which we have a right to be free of – including *far* too much information about the social and sexual habits of people who are famous for, well, not very much at all...



JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine for more than 30 years. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

**BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK**

To see more of Jim's images visit www.jimbrandenburg.com

PHOTO INSIGHT

Jim Brandenburg recounts the dramatic tale of photographing a diamondback rattlesnake in the South Dakota badlands

THIS shot has a strange sense of nostalgia for me. It isn't the subject as such – it's the location. The image was taken close to where I grew up. I've talked before about how I grew up surrounded by prairie lands. That's where I spent my early years and it's a place that occupies a large part of my heart. The actual location here was the badlands of South Dakota, which is very close to my birthplace. It's the real beginning of the American West – cowboys, coyotes, antelopes and all. You'll find a lot of Native American history there, such as Sitting Bull, the Wounded Knee Massacre and the Sioux people. It's a national park and it figures heavily in my career. My first *National Geographic* assignment actually took place in this location. That was huge for me.

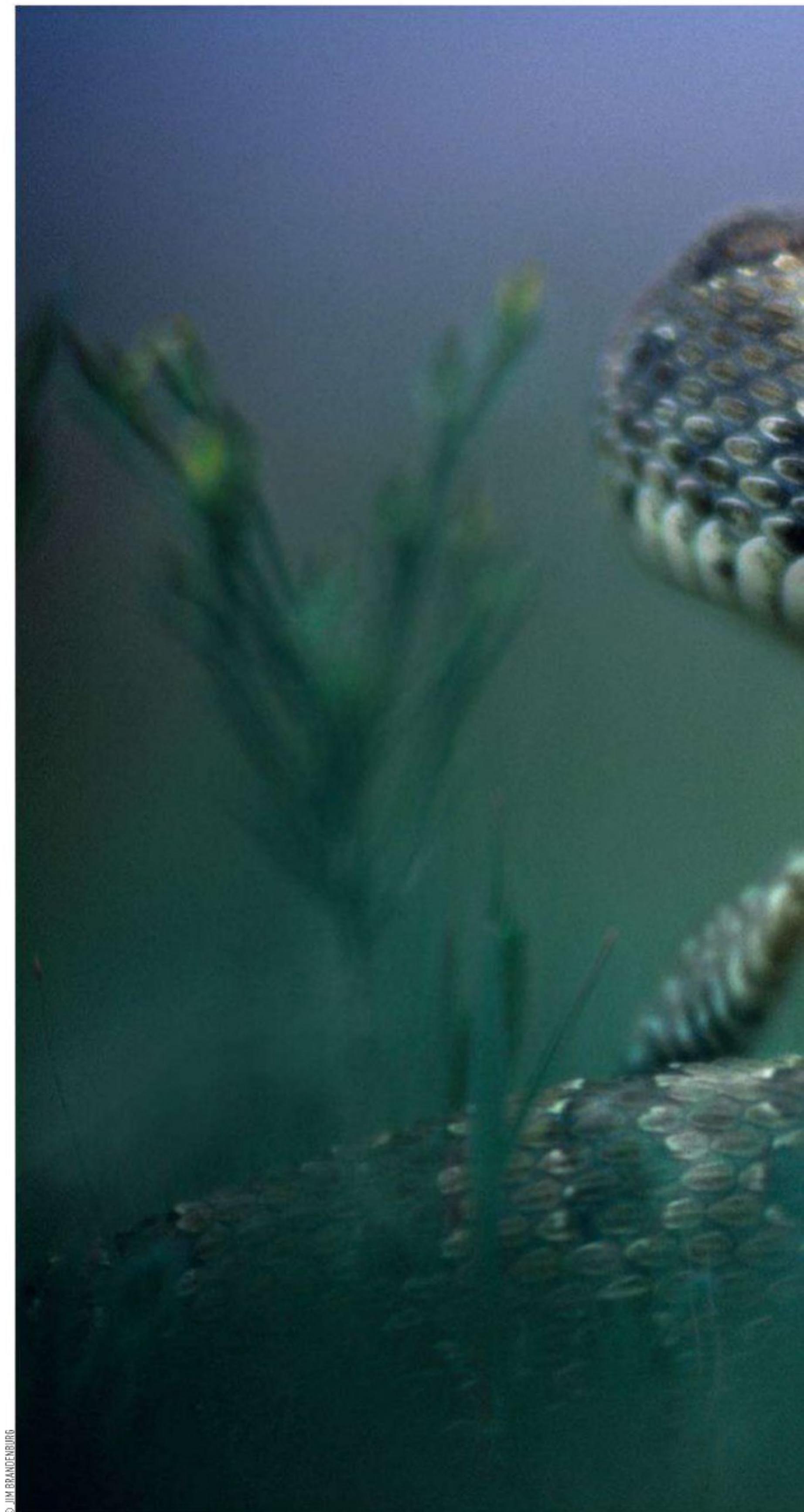
When I came across the snake – and this was way back in the film era – it was stretched out on a remote gravel road that was between two ranches. Unfortunately, local ranchers absolutely hate rattlesnakes because, of course, they're venomous. There are several types in America, but this is one of the more aggressive ones. I knew that if I didn't move the snake then the next rancher who came down the road

was going to kill it. Ranchers have a habit of driving over snakes to kill them. It's something that happens a lot.

Rattlesnakes are cold blooded and if the mornings are cool they'll go out onto the highways and roads to stay warm. The sun warms up the highway and the snakes will stretch themselves across the road. The snake you see in the image wasn't quite six feet long, but it was still pretty huge.

I stopped my camper van, stretched out my tripod legs and picked up the snake. I carried it around 100 yards into the prairie thinking that would save its life. However, as soon as I set it down it coiled up and got quite angry – that snake wanted to bite me. What happened then was an application of logic that found me thinking, 'Well, Mr Snake, I've done you a favour, now it's time for you to do one for me.'

As I was in this situation I decided to get some shots of it. I tried a few things and the picture you see here was taken with a



200mm lens – I like the idea of a long lens for shallow depth of field. I used a smallish aperture, somewhere around f/2.8.

There's a sense of intimacy in the image, but not in a good way – it's threatening. People have an almost universal fear of snakes, so they do tend to react to this image. I was lying on my belly and shooting

the snake from a low angle, so the snake appears larger and more intimidating than it actually was. I've also been able to use the grass to frame the snake. It gave a great vignetting effect around the edges, too.

It was a relatively easy shot to get, although the creature kept striking at me, thankfully without connecting. After a few



shots I decided to get closer and use a wideangle lens, a Nikon 14mm if I recall. The problem with a wideangle lens is that it can be deceptive. You sometimes don't realise how close you are to your subject.

Before I knew it, the snake had struck me and splattered venom on the glass of the lens. As I'm sure we all know, lenses aren't

exactly cheap, and rattlesnake venom is caustic. I ran back to the van and set about wiping down the glass. Once it was clean, I jumped out of the vehicle. Unfortunately, the snake had come back onto the road and up to my van. As soon as I hit the ground, the snake struck and bit me on the leg. Luckily, because I was out west, I was

wearing cowboy boots. I wear them partly because of snakes and, obviously, it means that I fit in better with the locals. Wearing those boots didn't save my life necessarily, but it saved me a great deal of grief.

Strangely, I got a little offended that the snake attacked me after I had saved its life. Still, at least I got a good story out of it. **AP**

Jim Brandenburg
was talking to
Oliver Atwell

Grays of Westminster®

Exclusively... **Nikon**

Nikon HEAVEN



WANTED FOR CASH: **Nikon**

We are always seeking mint or near-mint examples of Nikon equipment: Digital & Film SLRs, Nikkor Lenses: autofocus & manual focus

We also take in certain non-Nikon, such as Leica (M-only), Hasselblad and Rolleiflex.

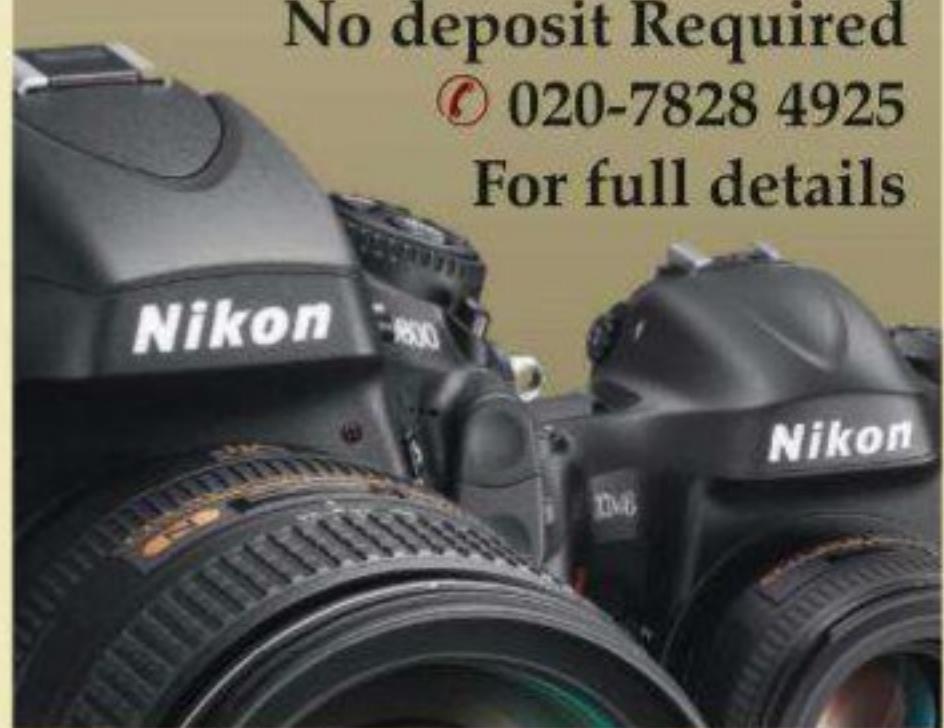
Please telephone
020-7828 4925 for our offer



0% OR LOW INTEREST FINANCE

No deposit Required
020-7828 4925

For full details



NIKON DIGITAL CAMERAS

Nikon D4 SLR body.....	£5,289.00
Nikon D4 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£6,589.00
Nikon D4 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£6,489.00
Nikon D4 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£7,789.00
Nikon D800 DSLR body.....	£2,599.00
Nikon D800 + MB-D12 Grip Kit.....	£2,975.00
Nikon D800 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,899.00
Nikon D800 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,799.00
Nikon D800 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£5,099.00
Nikon D800E DSLR body.....	£2,889.00
Nikon D800E + MB-D12 Grip Kit.....	£3,275.00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£4,209.00
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....	£4,109.00
Nikon D800E + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£5,409.00
Nikon MB-D12 Grip for D800E/D800.....	£379.00
Nikon D700 SLR body.....	£1,629.00
Nikon D700 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£2,949.00
Nikon D700 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£2,849.00
Nikon D700 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£4,170.00
Nikon D700 + MB-D10 Grip.....	£1,849.00
Nikon D300S SLR body.....	£1,099.00
Nikon D300S + MB-D10 Grip.....	£1,299.00
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,545.00
Nikon D300S + AF-S 18-200mm f/3.5-4.5G VR II Kit.....	£1,699.00
Nikon D7000 SLR body.....	£899.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,089.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,515.00
Nikon D7000 + MB-D11 Kit.....	£1,135.00
Nikon D90 SLR body.....	£569.00
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£749.00
Nikon D90 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,165.00
Nikon D5100 SLR body.....	£535.00
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£625.00
Nikon D3100 body.....	£369.00
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£435.00

NIKON 1 SYSTEM

Nikon 1 V1 10-30mm Kit - Black/White.....	£669.00
Nikon 1 V1 10mm Kit - Black/White.....	£725.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit - Black/White.....	£799.00
Nikon 1 J1 10-30mm Kit - Black/White/Silver/Red.....	£445.00
Nikon 1 J1 10mm Kit - Black/White/Silver/Red.....	£495.00
Nikon 1 J1 10-30mm & 30-110mm Twin Kit - Black/White/Silver/Red.....	£575.00
Nikkor VR 10-30mm f/3.5-5.6 - Black.....	£149.00
Nikkor VR 30-110mm f/3.8-5.6 - Black/White.....	£195.00
Nikkor 10mm f/2.8 - Black/White.....	£199.00
Nikkor VR 10-100mm F/4.5-5.6 PD-Zoom.....	£549.00
Nikon SB-N5 Speedlight.....	£125.00
Nikon GP-N100 GPS Unit - Black/White.....	£109.00
Mount adapter FT1.....	£219.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£529.00
AF-S 35mm f/1.8G DX.....	£165.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£669.00
AF-S 12-24mm f/4G IF-ED DX.....	£815.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£449.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,065.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£155.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£619.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£849.00
AF-S 55-200mm f/4-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£299.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£599.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£335.00
28mm f/2.8D AF.....	£225.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
85mm f/1.4D AF IF.....	£899.00
105mm f/2D AF-DC.....	£795.00

Prices include 20% VAT. Prices Subject to Change. E&OE.

135mm f/2D AF-DC.....	£969.00
180mm f/2.8D AF IF-ED.....	£625.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,649.00
AF-S 35mm f/1.4G.....	£1,395.00
AF-S 50mm f/1.4G IF.....	£305.00
AF-S 50mm f/1.8G IF.....	£185.00
AF-S 85mm f/1.8G.....	£449.00
AF-S 85mm f/1.4G.....	£1,395.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,325.00
AF-S 16-35mm f/4G ED VR.....	£850.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,495.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,225.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£519.00
AF-S 24-120mm f/4G ED VR.....	£839.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£735.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,629.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£435.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,999.00
AF-S 200mm f/2G VR II IF-ED.....	£4,295.00
AF-S 300mm f/4D IF-ED.....	£995.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,149.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,695.00
AF-S 500mm f/4G VR IF-ED.....	£5,995.00
AF-S 600mm f/4G VR IF-ED.....	£7,250.00
TC-14E II 1.4x teleconverter.....	£315.00
TC-17E II 1.7x teleconverter.....	£315.00
TC-20E III 2x teleconverter.....	£399.00

AF FX ZOOM-NIKKOR LENSES

18-35mm f/3.5-4D AF IF-ED.....	£495.00
24-85mm f/2.8-4D AF IF-ED.....	£520.00
80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,189.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£219.00
60mm f/2.8D Micro.....	£339.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£399.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£625.00
200mm f/4D AF Micro IF-ED.....	£1,295.00

NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£369.00
SB-700 Speedlight.....	£245.00
SB-400 Speedlight.....	£125.00
SB-R1C1 Close-Up Commander Kit.....	£599.00
SB-R1 Close-Up Remote Kit.....	£419.00
SU-800 Wireless Speedlight Commander.....	£275.00
SB-R200 Wireless Remote Speedlight.....	£185.00

MANUAL FOCUS NIKKOR AIS LENSES



PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

020-7828 4925

KIND OF SERVICE OF WHICH LEGENDS ARE MADE

Photographs by Tony Hurst



A TALE OF NIKON COMPLICATIONS

NIKON F2AS DATA CAMERA, BLACK + MF-10 DATA BACK,
C/W MD-2/MB-1 MOTOR DRIVE +
DS-12 EE APERTURE CONTROL ATTACHMENT



NEAR NEW OUTFIT! Fitted with a 50mm f/1.4 Ai lens. Exceptionally rare and almost unheard of in this condition. The body, lens, data back, motor drive and aperture control unit appear unused and only the MH-1 charger (for the DN-1 battery of the DS-12) shows signs of handling. The MF-10 Data back, coupled to a special (F2 Data body) contains a mechanical clock/watch and calendar unit which are illuminated by a built-in flash system with this data recorded onto the side of the film. Additionally, data could be recorded by hand onto a special insert and this writing too would be photographed onto the film. This is the first time that we have ever been able to offer an outfit in this condition. This is indeed an exceptional piece. MINT- £11,000

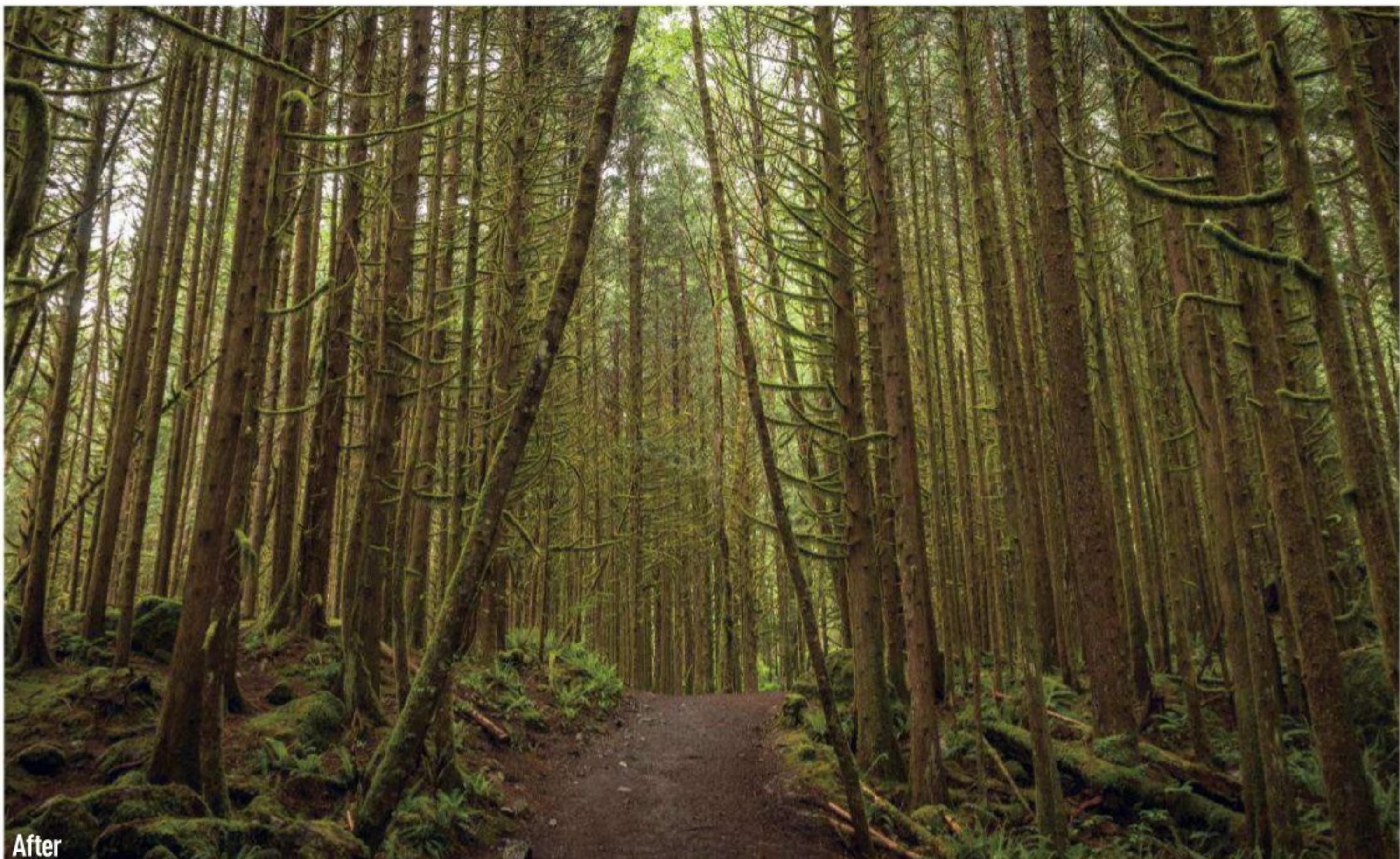


TO ORDER TELEPHONE
020-7828 4925



Find us on Facebook: www.facebook.com/graysofwestminster

Visit our website: www.graysofwestminster.co.uk



After



Retoucher's Guide

SOFTWARE USED **Adobe Lightroom 4**SKILL LEVEL TIME TAKEN **20 minutes**KEY TOOLS **Highlights, Shadows,
Lens Distortion Correction**

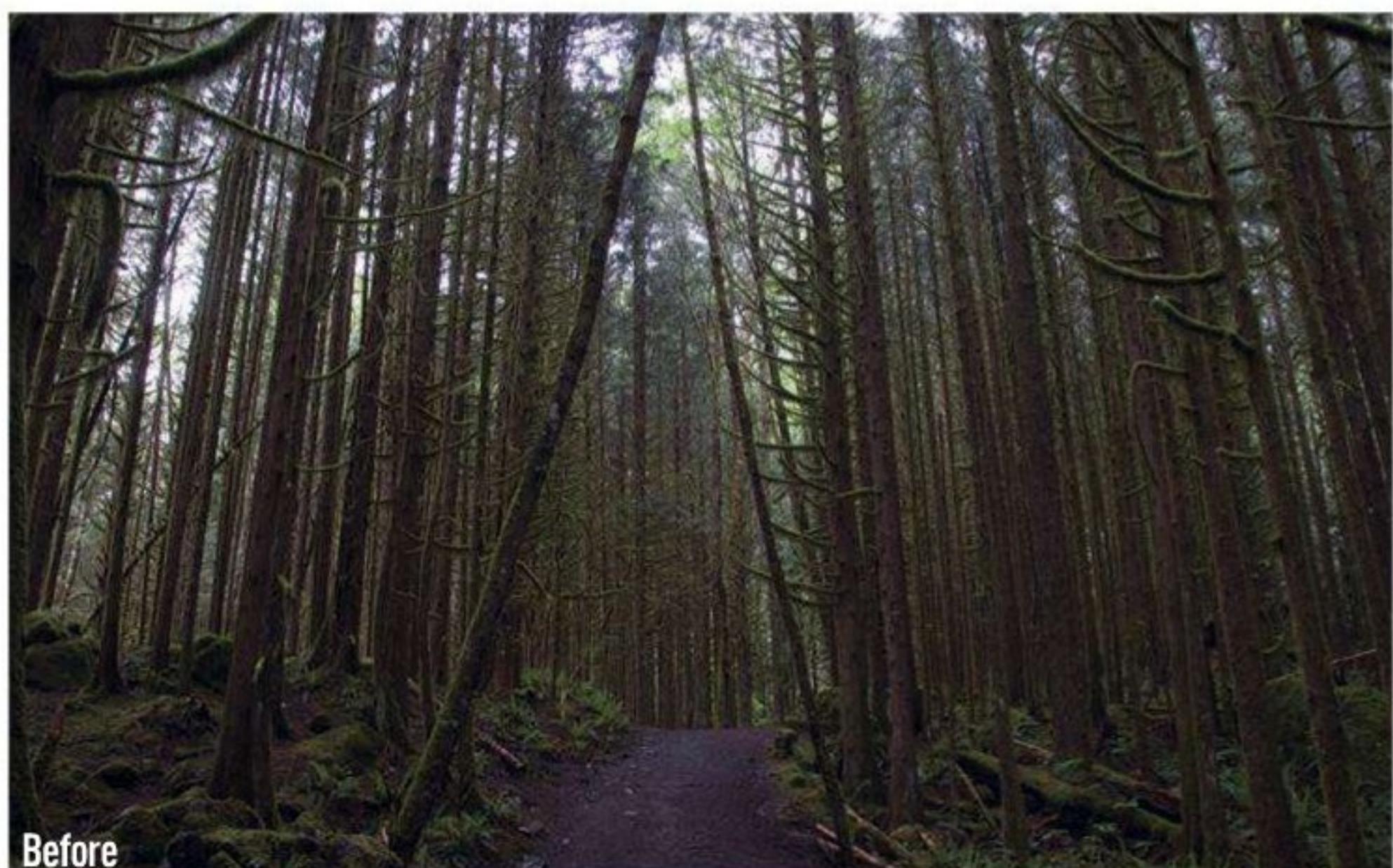
SHOOTING in dense woodland is a difficult business fraught with complications. The high contrast between patches of sky and backlit trees can cause chromatic aberrations, and the woodland itself can often seem flat and dull with little contrast. And if that's not enough to worry about, vivid greens can play havoc with a camera's auto white balance settings.

I recently returned from Canada where I shot one image that displayed all the above. My initial impulse was to consign it to my computer's trash bin, but I decided instead to see just how much of the image could be rescued. Happily, all it needed was a few tweaks in Adobe Photoshop Lightroom 4.1 and I was able to recover the image so that it matched the original scene and, more importantly, matched the one I had in my mind's eye when I fired the shutter.

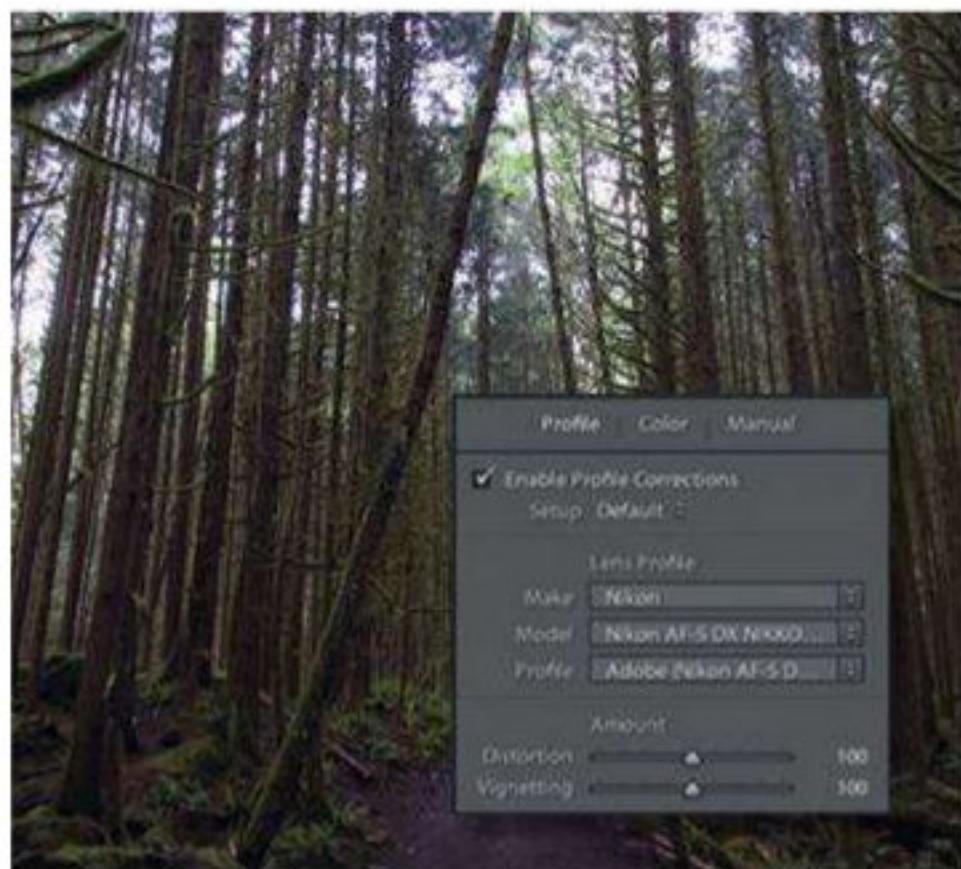
Using Lightroom to edit the raw image gave me a lot of flexibility with settings, plus the convenience of doing all the editing in one piece of software, with the adjustments only applied when the final image is saved. However, all the tools I used are also available in the latest version of Adobe Camera Raw 7.1.

Dark and dense woodlands can be tricky subjects to successfully capture.

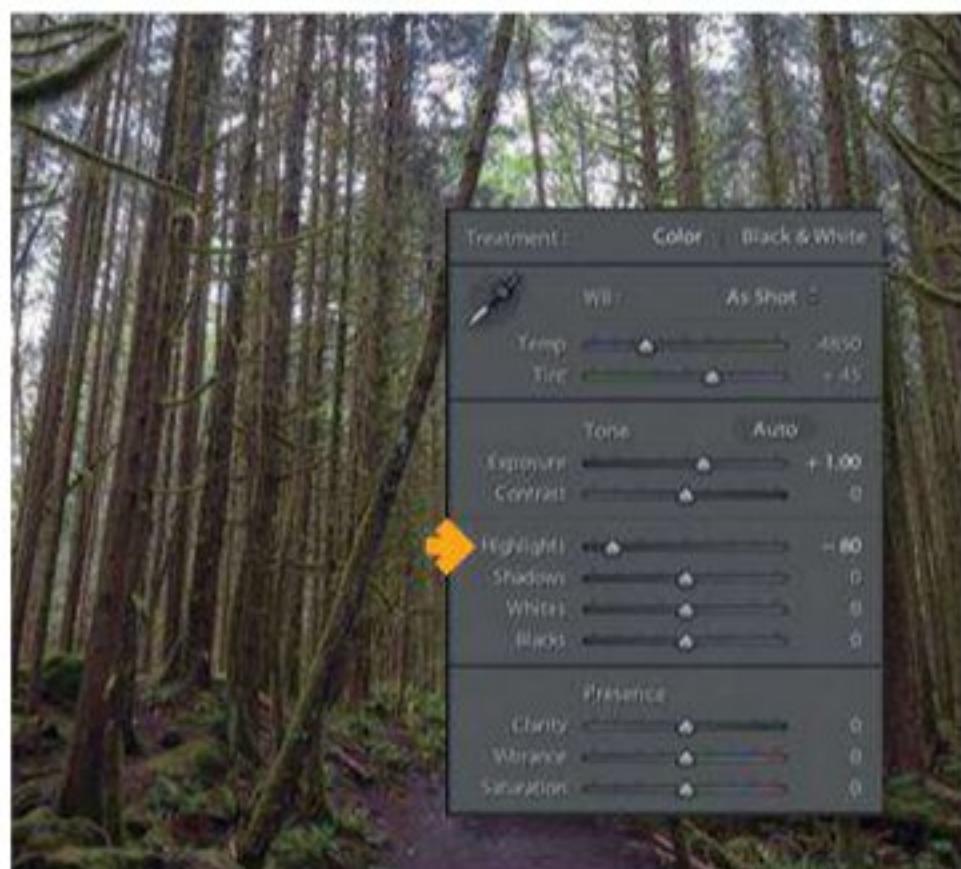
Richard Sibley explains how he used the Highlight and Shadow tools in Adobe Photoshop Lightroom 4 to rescue a dull forest scene



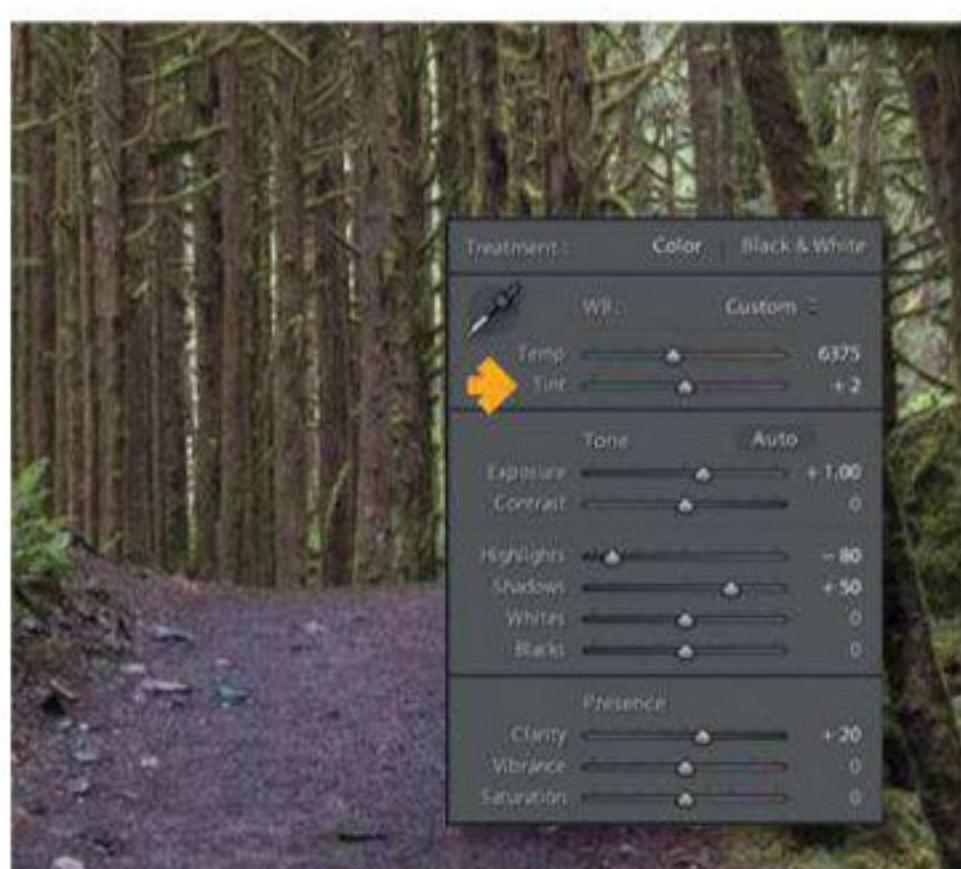
Before



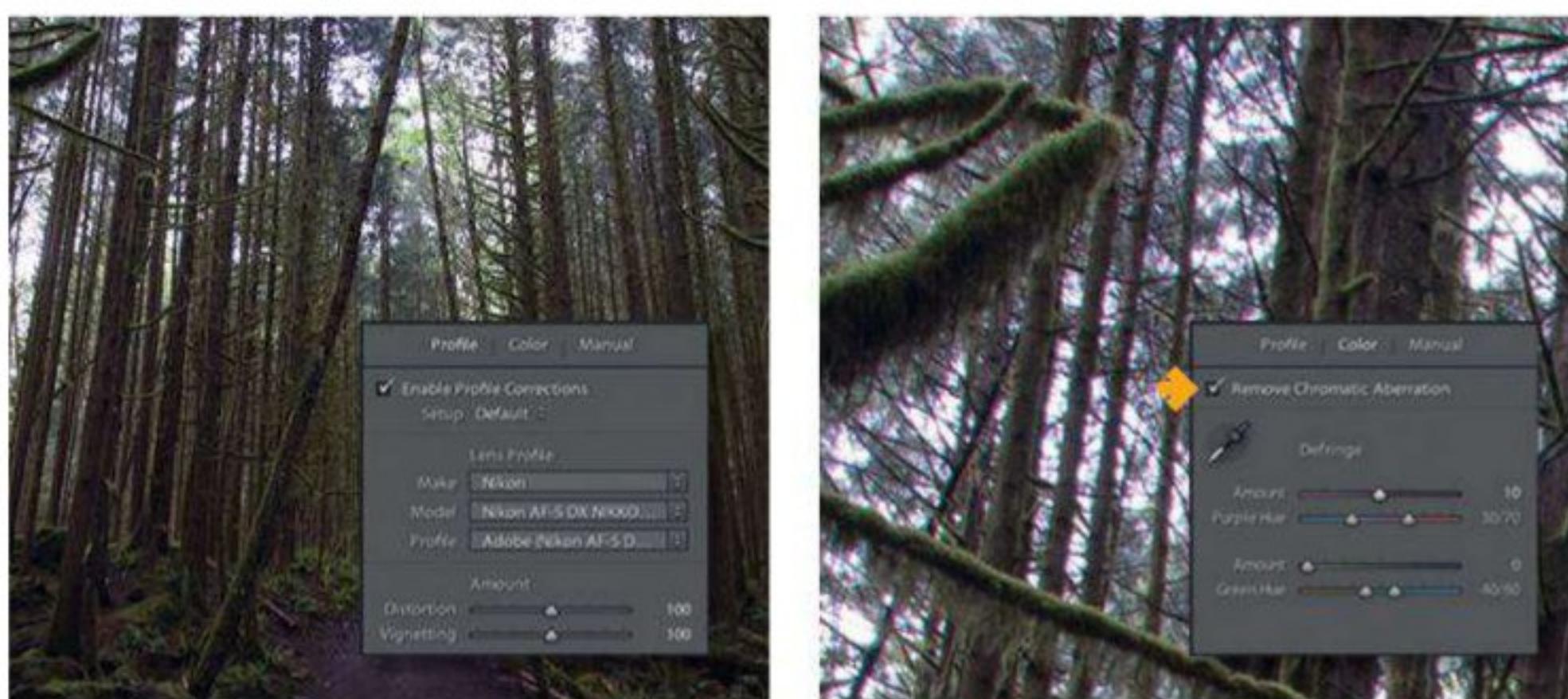
1 The first step is to open the raw image and apply the automated lens correction (under Lens Corrections) in Adobe Lightroom. By reading the metadata from a digital file, Lightroom can see which camera and lens the image was taken with and automatically apply an appropriate correction. In this image it significantly corrects the curvilinear lens distortion.



4 As the exposure has been increased, many of the highlight areas at the top of the image have also been increased and blown out. Use the Highlights slider (called the Recovery slider in previous versions of Lightroom) to reduce these highlights to recover some detail.



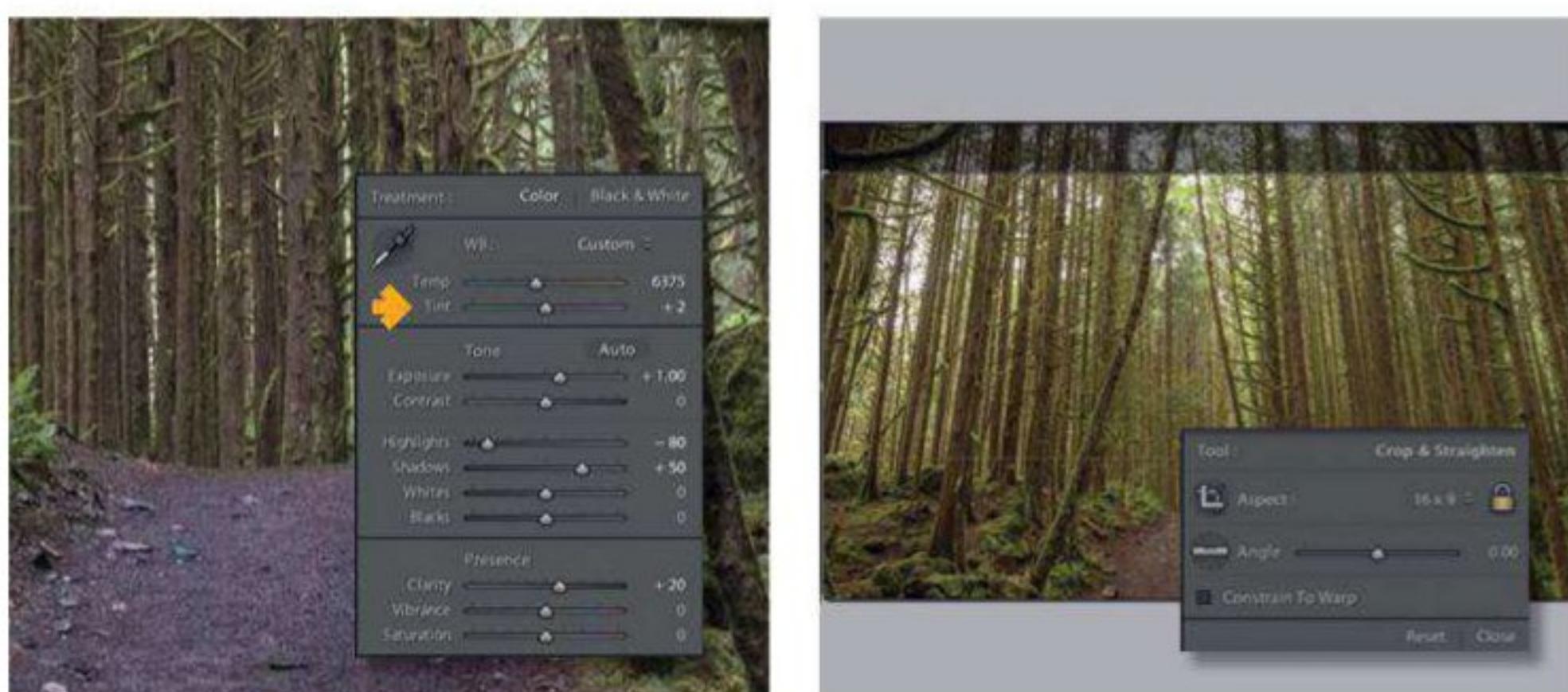
7 With so much green in the image, a camera's AWB setting is often confused and will try to remove as much as possible by adding purple. Adjust the white balance manually by sliding the green/purple Tint slider to remove the purple and make the image greener. Use the ground as an indicator of the amount of green to add, as this is an area that often looks very purple. If needed, also adjust the yellow/blue Temp slider by adding a touch more yellow.



2 While in Lens Corrections, click on Color and tick the Remove Chromatic Aberration box. Increase the strength of the Defringe slider to remove any purple chromatic aberration in the image. In a woodland scene this can often be seen at the corners of an image, on the edges of tree branches where they meet the sky.



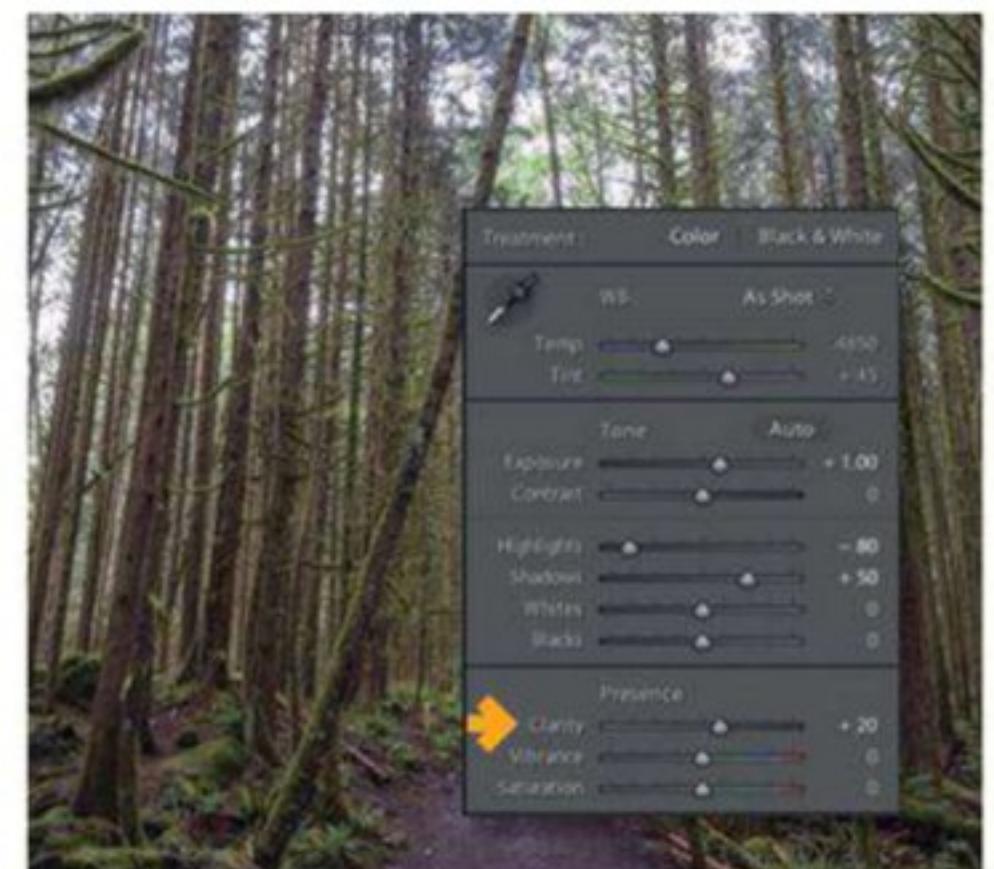
5 Woodlands and forests will always have large areas of shadow, obviously, due to the lack of light through the leaf canopy. Use the Shadows slider to brighten some of these areas to recover some of the dark detail. This slider was called Fill Light in the previous versions of Lightroom and Camera Raw.



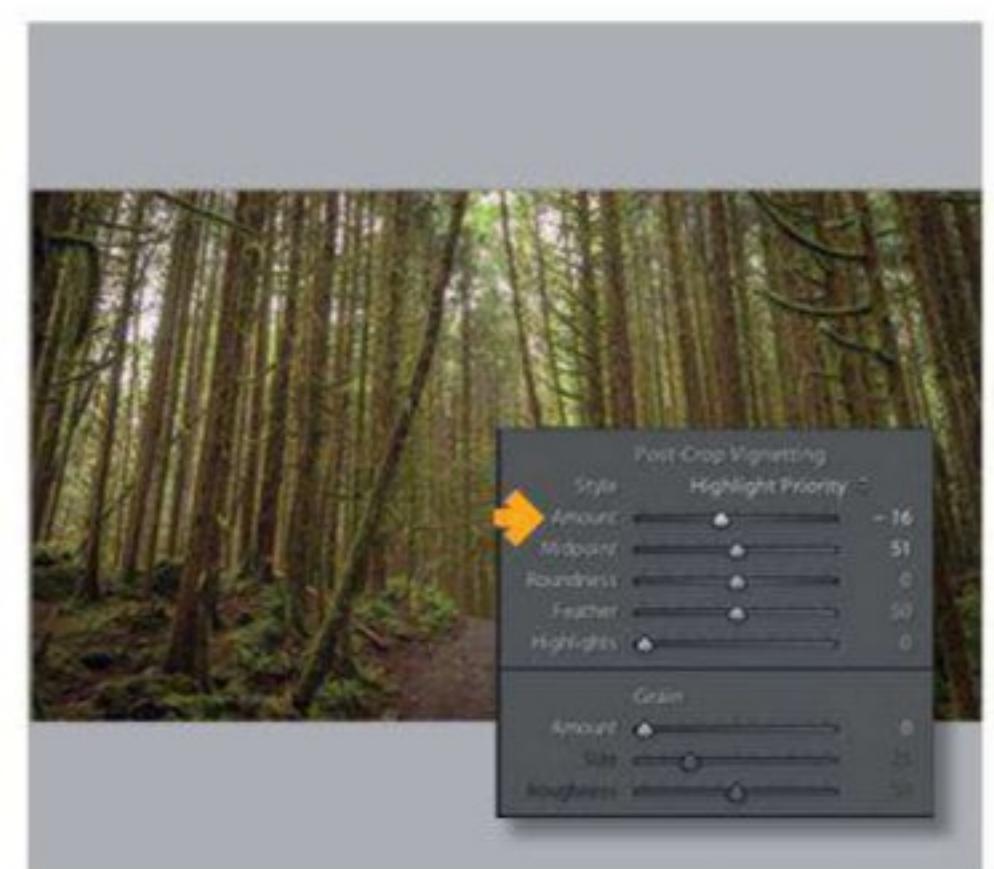
8 The image is now looking far better, but it can be improved further by using the Crop tool to crop the image slightly at the top and bottom. By removing some of this dead space, attention can be drawn towards the path through the centre of the image.



3 With the lens corrections now complete, it is time to adjust the overall image exposure. The aim should be to see more detail in the shadow areas. Don't worry too much about blowing out highlights as we will deal with this in the next step.



6 The image may now look a little flat due to lifting the shadow areas and recovering the highlights. To rectify this, I added some local contrast to the image by using the Clarity slider. This has the added effect of making the image appear slightly sharper.



9 After cropping the image I added a post-crop vignette in Effects to darken the edges and draw attention towards the centre, before performing a final tweak to the brightness and contrast using the Curves tool.



Dougie's work is particularly notable for his use of visual puns, which is a common theme in street photography

An eye for the absurd

Dougie Wallace is a man who notices the weird and wonderful things in life. He talks to **Oliver Atwell** about how he shoots the scenes he discovers on his travels

WOULD it be fair to categorise Glasgow-born Dougie Wallace as a street photographer? Possibly not. It's true that Dougie's work features a lot of the visual tropes that we would normally associate with street photography, such as humour, strange characters, visual puns and the

absurd. But what Dougie – or 'Glasweegee' as some have taken to calling him – shows in his work is that these little themes are not limited to just our own immediate streets. Dougie's photography sees him travelling abroad wielding his Nikon D800 DSLR, and demonstrating that people and locations

the world over are capable of fitting into his own unique way of seeing life. Would it, then, be more appropriate to classify Dougie as a travel photographer?

'Even when I'm photographing in Shoreditch or Blackpool, my work is still essentially travel photography,' says Dougie from his home in London. 'Maybe it's better not to attempt to box myself in. Street photography, art photography, travel photography – if I attempt to categorise myself then it just makes my job that much harder. I was highly commended in the Travel Photographer of the Year Awards



in 2010, and more recently I've been a finalist in the International Street Photography Awards, so I cover all bases.'

While Dougie's work exists in an ocean of images that follow similar themes, his pictures are distinct. The near garish photographs are difficult to ignore and Dougie's eye for a good visual pun and a surreal scene often requires repeated viewings. His ability to come across these scenarios seems to be a natural quality, although he says there is some degree of structure in his pursuits.

'If I go out with my camera, I suppose it does help to have an agenda,' explains Dougie. 'It could be that I'm looking to document stag and hen parties, or in some cases I'm interested in photographing reflections. If I see a picture I'll take it, but I'm not the kind of photographer who can walk around for five hours hoping to find something interesting. I need a hook

Top right: Dougie's images are not restricted to human subjects

Right: Interesting and unusual scenes like this can be found in just about any location throughout the world – even on your own doorstep



'If I see a picture I'll take it, but I'm not the kind of photographer who walks around for hours hoping to find something interesting'

because it helps to keep me focused. Maybe that's a mistake some people make when they go out into the streets with their cameras. They seem to associate the idea of chaos and chance with street photography, but that's not always true. More often than not, you need discipline.'

PEOPLE PHOTOGRAPHER

Dougie first picked up a camera around 12 years ago when he was backpacking around Nepal. One day, while wandering through a market, he came across a stall selling cheap cameras and found that holding one in his hand felt entirely natural.

'I used to go travelling a great deal and that found me taking lots of pictures,' he says. 'Little ideas and projects would develop

naturally. For example, when I was travelling around India for a couple of months, I found myself taking pictures of the taxi drivers in Mumbai. Then I went out to Blackpool and captured the stag and hen parties that I came across. It's natural to me. I've travelled a lot in my life and a little while ago I spent a year studying journalism. So adding those two elements together has given me a pretty inquisitive mind.'

In Dougie's opinion, a street photographer has to be fearless in what he or she does. Looking back at the work of Bruce Gilden and Weegee, it's clear that these were two photographers who had no fear in approaching their subjects and throwing themselves into a situation.

'My images are usually composed





subconsciously, meaning that much of the time I remain inconspicuous and can kind of blend in with my surroundings,' Dougie explains. 'But there are other times when my presence as a photographer is quite crucial to the image. In some of the shots you'll see that there's a particular reaction and look on the subject's face, and that's only there because they're conscious of my presence. They're well aware that they're being photographed. So there are two methods of working when I take my images. It just depends what I think will work at the time, although obviously if someone looks unhappy that I'm taking their photograph then maybe it's best to put the camera away.'

One place Dougie has never had trouble shooting in is India, a location he describes

as being home to some of the friendliest people he's ever encountered. However, that in itself is not necessarily a good thing.

'The risk you take when working with friendly people is that their reaction doesn't make for very interesting images,' says Dougie. 'They'll start putting their thumbs up and smiling. Then it starts looking like a series of holiday snaps. What I want to see is a kind of tension in the face of the subject – a real emotion like surprise or bemusement.'

Another factor that can significantly affect the outcome of a successful photograph occurs after the shutter has been pressed. Flick through the news section of AP, he says, and the issue will be abundantly clear.

'These days, everybody is a media lawyer. There have been so many occasions when I've had people mention a model-release

Above: Often it's the reaction of the subject to being photographed that makes a shot

Below: The ability to find unusual scenes is an important factor in Dougie's work

Bottom right: As well as candid images, Dougie occasionally takes posed shots



Dougie's use of flash is a recurrent theme in his images



form. Unfortunately, a few of them have been serious. It's getting harder to take photos in public places now. Plus, of course, you have the issue of photographing children. Back when Martin Parr was taking photos for *The Last Resort*, it wasn't a problem. But now, if you so much as touch a camera in the presence of a child, people are hounding you out of town with flaming torches and pitchforks.'

STREET PHOTOGRAPHY ETHICS

One clear influence on Dougie's work is Bruce Gilden, a street photographer whose use of flash alerted subjects to his presence. This is particularly relevant due to Dougie's own use of flash, a piece of kit he describes as his own portable studio.

'So long as flash can function within the boundaries of what I want to achieve, composition-wise, then it's great,' he says. 'One of the main issues that I tend to have



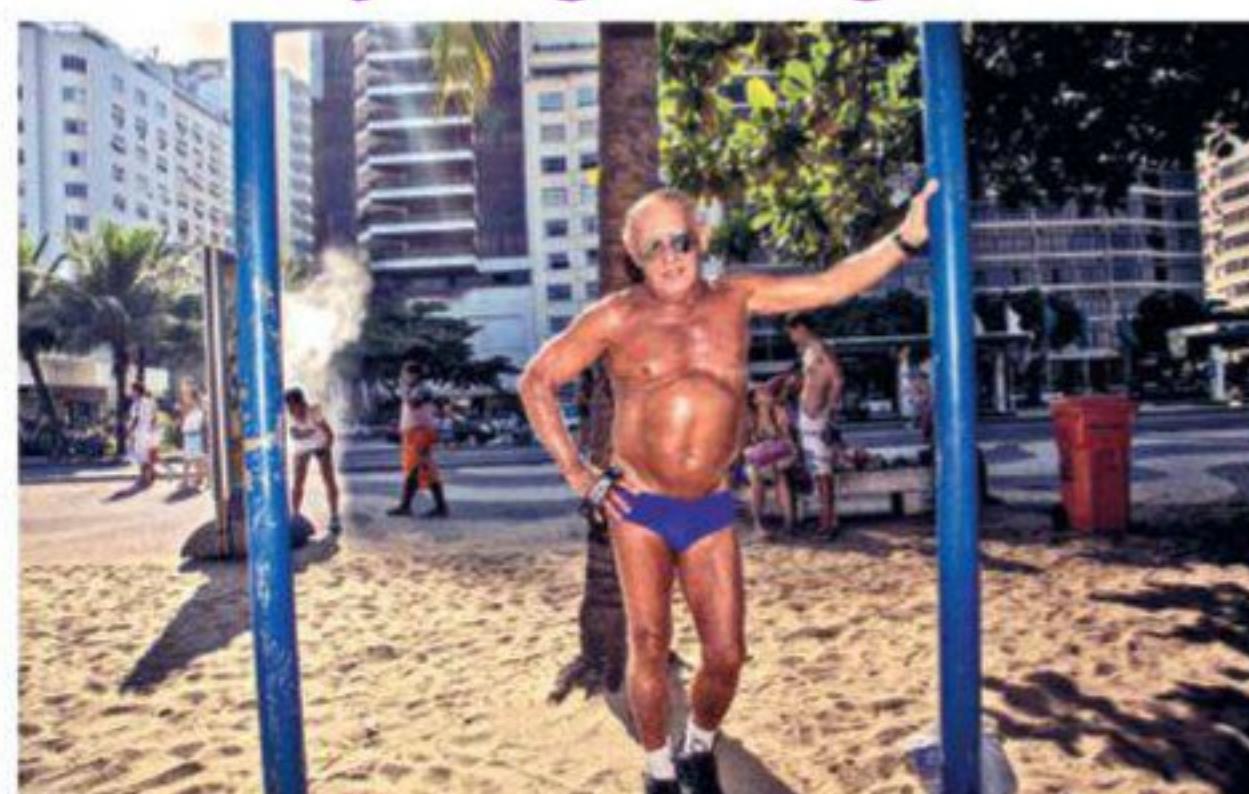
with a lot of street photography is that because the photographer wants to remain as distant from the subject as possible, they rely on natural light. The problem there is that natural light can sometimes be quite flat. Using flash can create a certain atmosphere – it's dramatic and theatrical. More than that, it can add a fuller dimension to a scene.'

Of course, using flash links directly back to something Dougie mentioned previously – sometimes the reaction of a person being photographed makes an image work.

'When you're using flash, it's difficult to hide because as soon as that light goes off you're announcing your presence,' he says. 'But a person's surprise at that invasion is something that can really make an image stand out. Their expression can be priceless.'

Dougie's temerity as a photographer, particularly one working within the field

'I'm not sure if there's anything I wouldn't photograph. Pretty much anything is fair game'



of 'street photography', raises another issue – that of ethics. Looking through his portfolio of work, it quickly becomes clear that Dougie has no issue with taking images of subjects that some other photographers would shy away from.

'I'm not sure if there's anything I wouldn't photograph,' says Dougie. 'Pretty much anything is fair game as far as I'm concerned. Like I said, taking pictures when I'm in a beach environment is difficult because of the presence of children, but other than that I have no issues. It all comes down to what your intentions are, and the overall context. If I take a picture of a homeless person, am I looking to exploit them? Of course not. It's just another facet of what I do. It's another element of the world that I'm documenting, and it's a world that I'll be documenting for a while yet.' **AP**

To see more of Dougie's work, visit his website at www.dougiewallace.com

Patron: Her Majesty The Queen. Incorporated by Royal Charter

MEMBERSHIP OFFER 15 MONTHS FOR THE PRICE OF 12

EXCLUSIVELY WHEN YOU PAY BY DIRECT DEBIT

IMAGES: JOE CORNISH HonFRPS

MEMBERSHIP SUBSCRIPTION RATES (TICK AS APPROPRIATE)

Standard £108	<input type="checkbox"/>	65 and over £80 (enclose proof of age)
Family £158	<input type="checkbox"/>	25 and under £52 (enclose proof of age)
Overseas £95 (under 65s)	<input type="checkbox"/> Student	<input type="checkbox"/> Disabled <input type="checkbox"/> £52 (enclose proof of status)

APPLICATION FOR MEMBERSHIP

AP 7th July

Please complete this form and return to:
THE ROYAL PHOTOGRAPHIC SOCIETY, FENTON HOUSE,
122 WELLS ROAD, BATH, BA2 3AH.

Mr/Dr/Mrs/Miss/Ms First name(s):

Surname:

Address:

Postcode:

Email Address:

Tel:

Date of Birth:

Which do you consider yourself? Professional Amateur Semi professional

Are you happy to receive emails from The Society? Yes No

If you are a student, is your course either Full time Part time

Gift Aid it

Tick the box to make every £1 of your gift worth 28p more for FREE.

I am a UK taxpayer and would like all donations I have made over the past four years and those I make from the date of this declaration until I notify you otherwise, to be treated as Gift Aid donations.

Remember you should be paying income tax or capital gains tax equal to the amount The Society can reclaim on your donations in any particular year.

I would like to pay by Direct Debit Annually Monthly

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY TO PAY BY DIRECT DEBIT



Service User Number 940467

Name and full postal address of your bank or building society:

Account name:

Name and address of Bank:

Postcode:

Bank account number

Branch sort code - -

Instructions to your bank or building society

Please pay The Royal Photographic Society Direct Debits from the account detailed in this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this Instruction may remain with The Royal Photographic Society and, if so, details will be passed electronically to my bank/building society.

Signature:

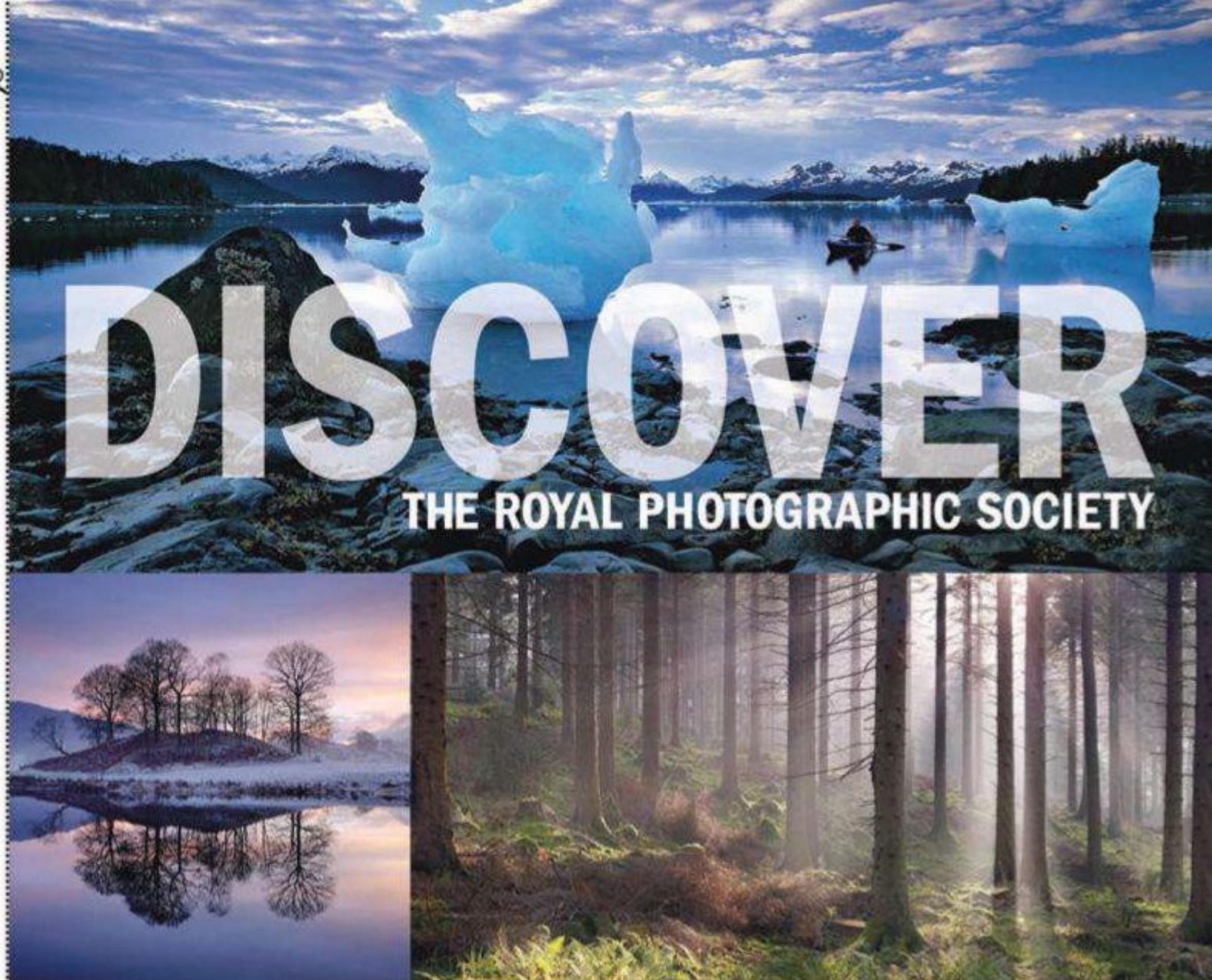
Date:

This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits



THE DIRECT DEBIT GUARANTEE

- This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits
- If there are any changes to the amount, date or frequency of your Direct Debit The Royal Photographic Society will notify you ten working days in advance of your account being debited or as otherwise agreed. If you request The Royal Photographic Society to collect a payment confirmation of the amount and date will be given to you at the time of the request
- If an error is made in the payment of your Direct Debit, by The Royal Photographic Society or your bank or building society, you are entitled to a full and immediate refund of the amount paid from your bank or building society
- If you receive a refund you are not entitled to, you must pay it back when The Royal Photographic Society asks you to
- You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.



“ Landscape photography helps me connect with nature; being a member of The Royal Photographic Society helps connect me to the worldwide photographic community. **JOE CORNISH** HonFRPS

ENJOY The Society's acclaimed Journal (10 issues a year) packed with news, reviews, diary of events and award winning photography

ACHIEVE a Society Distinction and, when successful, proudly display the coveted letters after your name

IMPROVE your photography and get expert advice on your Images

BELONG to one or more of the 15 Special Interest Groups which produce their own newsletters and organise their own meetings

SAVE discounts on selected workshops and entry to Society competitions

PROMOTE your portfolio on our website

PARTICIPATE in meetings close to home - members are automatically assigned to a region or an overseas chapter which hold their own local events

EXHIBIT your work internationally in exhibitions and online

SHARE ideas and learn through our online community and practical workshops

EXCLUSIVE use of The Society's crest on your website

All this for as **little as £9*** per month
when you pay by **Direct Debit**

*monthly payments will be less for concessionary subscriptions

The current membership offer of '15 months for the price of 12' is only available for membership paid by Direct Debit in response to this ad, it is not available online or via application forms downloaded from our website.

WWW.RPS.ORG

Find more issues at
magazinesdownload.com



Olympus Hands-On

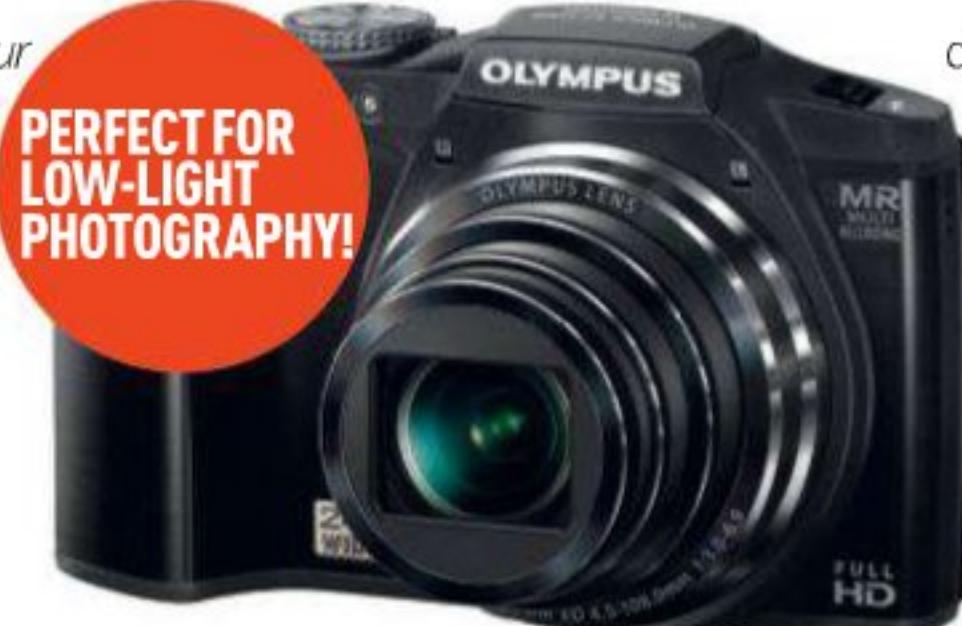
PLUS Readers have the chance to get their hands on the new Olympus OM-D in Northumberland at a special AP/Olympus event. The winning photo taken at the Hands-On event (18 July, Northumberland) will have an additional chance to win an SZ-31MR. Their photo will appear in *Amateur Photographer* at a later date. See www.amateurphotographer.co.uk/peacecamp for more details

WIN an Olympus SZ-31MR

Visit Peace Camp and take a photo

WE'RE giving eight *Amateur Photographer* readers the chance to win an Olympus SZ-31MR worth £299! As part of the London 2012 Festival, Peace Camp has been created by Deborah Warner in collaboration with Fiona Shaw. It is an artwork spread over eight sites and we'd like you to visit one and take a photograph.

The art installations are designed to be visited from dusk to dawn (9.30pm–5.30am) from 19–22 July. The Peace Camp sites will be set up at eight of the most beautiful coastal locations across England, Scotland, Wales and Northern Ireland, and visitors to the sites will be able to explore glowing encampments of hundreds of tents, and hear a soundscape of voices murmuring love poetry. Visit www.peacecamp2012.com for more



details about the project.

Amateur Photographer and Olympus have teamed up with Peace Camp producers Artichoke to offer eight fantastic first prizes of Olympus SZ-31MR cameras for the best dusk-to-dawn shot taken at each location. The eight winning entries, and the best 30 additional images, will form part of an exhibition that

will take place in London later this year.

Peace Camp locations are: **1** Cuckmere Haven, near Seven Sisters, East Sussex **2** Godrevy, Cornwall **3** Cemaes Bay, Anglesey **4** White Park Bay, Antrim **5** Mussenden Temple and Downhill Beach, Borough of Coleraine, Northern Ireland **6** Cliff Beach, Valtos, Isle of Lewis, Outer Hebrides **7** Fort Fiddes, Cullykhan Bay, Aberdeenshire **8** Dunstanburgh Castle, Northumberland.

Visit www.amateurphotographer.co.uk/peacecamp for details about how to enter

The closing date for entries is Friday 31 August 2012

Full terms and conditions can be found online at www.amateurphotographer.co.uk/peacecamp

'The Discus Thrower', 1936





Leni Riefenstahl,
self-portrait with
Leica, 1939

Amateur Photographer's... ICONS OF PHOTOGRAPHY ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

Leni Riefenstahl

1902-2003

Leni Riefenstahl was a controversial figure whose work reached its zenith in her film and photographs of the 1936 Olympic Games, writes **David Clark**

LENI Riefenstahl lived a long and extraordinary life. At different times she was a dancer, actor, film director and photographer, and has been both praised for her exceptional artistic vision and vilified for her links to the Nazi party.

Her father was a successful German

businessman, but Riefenstahl was interested in the visual arts and initially studied painting. After a period in the 1920s in which she acted in many German silent films, Riefenstahl moved behind the camera and in 1932 both starred in and directed her film *The Blue Light*.

After seeing Adolf Hitler speak at a rally that year, she read his book *Mein Kampf* and later wrote to him requesting a meeting. Hitler was impressed with her filmmaking and invited her to make a documentary about the 1934 Nazi Party Congress in Nuremberg.

'He wanted a film showing the Congress through a non-expert eye,' Riefenstahl later wrote, 'selecting just what was most artistically satisfying – in terms of spectacle, I suppose you might say. He wanted a film which would move, appeal to, impress an audience which was not necessarily interested in politics.'

The resulting film, called *Triumph of the Will*, was released in 1935 and used a range of techniques to create an unashamedly propagandist film glorifying Hitler and the Nazi party. Its success led to Riefenstahl being asked to make the official documentary film of the 1936 Olympic Games in Berlin. For this film, called *Olympia*, Riefenstahl added to the innovative techniques used on *Triumph of the Will* to create a visually stunning celebration of the Games.

She directly drew inspiration from statues of Olympic athletes in Ancient Greece, and she captured the modern Olympians in heroic and idealised poses. In these celebratory shots, some of which were made before the Games began, athletes were often shown naked or semi-naked and she was praised for her powerful depiction of the human form (see 'The Discus Thrower' on the opposite page).

Riefenstahl had an unusually large budget for the film and 30 cameramen were used to cover the full range of Olympic events. In the main stadium, she had pits dug in areas where athletes were competing so she could shoot them from low angles against the background of the sky, exaggerating their physical stature and emphasising their athleticism.

Guzzi Lantschner, one of the cameramen with whom Riefenstahl worked on the Olympic shoot, later praised her abilities. 'I really admired her,' he said in the 1993 documentary *The Wonderful, Horrible Life of Leni Riefenstahl*. 'She had an incredible ability for composing shots and a tremendous eye. The shots she selected were always just right.'

Away from the main stadium, Riefenstahl shot groundbreaking sequences of rowers, marathon runners and divers. For the latter scenes, she shot from a position below the high board to freeze the diver in flight (see 'The Highboard Diver', page 28).

'I edited to highlight the diving itself and the movement,' Riefenstahl later commented. 'They looked like birds swooping through the air.' She also had an underwater camera being operated under the pool's surface, waiting to capture divers entering the water. This was the first time an underwater camera was used to shoot a sporting event.

The film was seen as a masterpiece and is regarded as one of the greatest sporting



© ARCHIV LRP

'Throughout the years, I have looked always for the unusual, for the wonderful, for the mysteries at the heart of life'

 documentaries of the 20th century, but it also had propaganda value for Hitler's regime. Some cultural commentators, including Susan Sontag, have seen Riefenstahl's obsession with masculine physical power in the film as evidence of her 'fascist aesthetics'.

Riefenstahl continued her support for Hitler during the Second World War, sending him a congratulatory telegram when German troops occupied Paris. At the end of the war, she was detained by Allied forces and held at various locations for the next three years.

Her Nazi associations resulted in her being shunned by many in the film industry and she found it impossible to get any of her film projects off the ground. Instead, she turned to still photography and initiated several documentary projects. In the 1960s, she began photographing the Nuba tribesmen of Sudan and her work resulted in two successful books: *The Last of the Nuba* (1974) and *The People of Kau* (1976).

Riefenstahl remained active despite the passing years and her link to the Olympics remained strong. She photographed the 1972 Munich Olympics and was a guest of honour at the Montreal Olympics four years later.

She trained as a scuba diver at the age of 72 and subsequently published two books of underwater photographs called *Coral Gardens* (1978) and *Wonders Under Water* (1990). She was involved in a helicopter crash in Sudan in 2000, when she travelled to the region in an attempt to find out what

happened to her African friends during the long-running Sudanese civil war, but recovered from her injuries.

Riefenstahl was still active and regularly scuba diving at the age of 100, but her health gradually failed and she died the following year. Her obituaries reflected the conflicting attitudes towards her, which she provoked throughout her life. In later years, Riefenstahl admitted that she had regrets but denied guilt or wrongdoing, and always avoided political comment.

'I feel as though I have lived many lives, experienced the heights and depths of each and like the waves of the ocean, never known rest,' she said. 'Throughout the years, I have looked always for the unusual, for the wonderful, for the mysteries at the heart of life.' AP

BOOKS

Leni Riefenstahl: A Memoir (published by Picador, 1995) offers Riefenstahl's own perspective on her colourful life story. For a more critical viewpoint, see *Leni: The Life and Work of Leni Riefenstahl* by Steven Bach (published by Abacus, 2007).

WEBSITES

Riefenstahl's film *Olympia* can be seen on www.youtube.com or DVD (available on www.amazon.co.uk and www.play.com). Riefenstahl's official website is www.leni-riefenstahl.de/eng and includes biographical material and a range of photographs from the different stages of her career.

Biography

1902

Born into a prosperous family in Berlin and named Helene Bertha Amalie Riefenstahl

1920s

Worked as a dancer and actor in German drama and nature films

1932

Directed, co-wrote and starred in the film *The Blue Light*

1935

Directed the Nazi propaganda film *Triumph of the Will*, a documentary about the 1934 Nuremberg Rally

1938

Directs *Olympia*, her groundbreaking film about the 1936 Berlin Olympics

1945

Detained by the Allied forces on suspicion of complicity in Nazi war crimes

1950s-60s

Riefenstahl is effectively shunned by the filmmaking community due to her Nazi connections

1960s

Begins her photographic studies of the Nuba tribe in Africa

1974

Publishes her book *The Last of the Nuba*

1978

Publishes a book of underwater photography, *Coral Gardens*

2000

Riefenstahl's photographs from the 1936 Olympics are exhibited in a Berlin gallery

2002

Her final film, the marine documentary *Underwater Impressions*, is released

2003

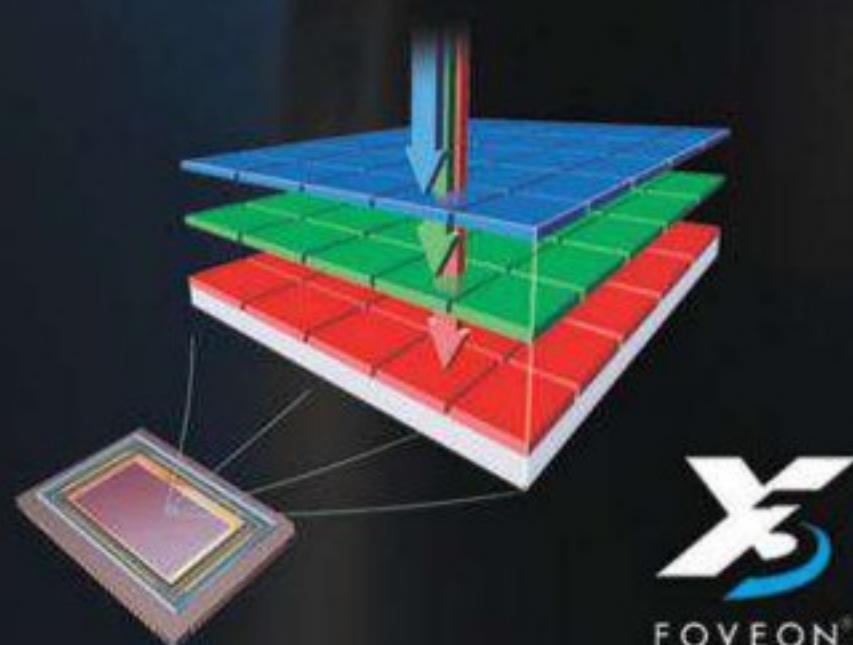
Dies in Pöcking, Germany, aged 101, after suffering from cancer

SIGMA

SD1

Merrill

THE SIGMA SD1 MERRILL GENERATION



Astonishing 46MP Resolution. The quality of a Medium Format. The convenience of an SLR.

46 megapixel resolution is only half the story. The Sigma SD1 Merrill uses the world's only FoveonX3® Direct Image Sensor to capture all three primary colours at every pixel location, ensuring astonishing detail and clarity. A redesigned interface provides faster and more convenient operation and the magnesium-alloy body construction adds rugged durability and resistance to water and dust. The result is a precision instrument that responds intuitively to your every intention.

For more information, visit www.sigma-sd.com/SD1Merrill

PHOTOGRAPHIC SEMINAR SERIES

in association with Amateur Photographer, What Digital Camera, and the SPI



PLUS!
Two chances to
WIN A NIKON*
at the seminar

MACRO WITH HEATHER ANGEL

To be held on Wednesday 29 August 2012 at 6.30pm in the Blue Fin Building, 110 Southwark Street, London SE1 0SU

Due to popular demand, we are delighted to welcome back Heather Angel, the renowned wildlife photographer with a passion for plants, mammals and macro photography

FIND out how you can achieve stunning macro shots with optimum lighting, careful composition, critical focusing and selective depth of field. Learn about the benefits of reflectors, diffusers and fill flash with comparative shots and how depth of field can be enhanced with 3D stacking.

Delegates will be put into a draw to win a Nikon COOLPIX P310 or a Nikon S6300!

These exclusive seminars for up to 90 people are held at the home of *Amateur Photographer* and *What Digital Camera* in the Blue Fin Building, rising above the impressive skyline of London's South Bank.

Tickets are sold on a first-come, first-served basis at £29.99 per head to include a presentation and Q&A session with Heather Angel from 6.30pm.

You will also have the chance to purchase a signed book from Heather (including her newly launched *Digital Outdoor Photography: 101 Top Tips*) while enjoying a glass of wine with the editorial teams. A goody bag, a hints and tips sheet from Heather Angel, and entry to the Nikon prize draw are included in the price of the ticket.



How to
book your
place**

Call 0203 148 4326/21 to pay by card

EMAIL us at spiadmin@ipcmmedia.com with the words '**HEATHER ANGEL SEMINAR**' in the subject line.

Please include your name, address and telephone number.

POST a cheque for £29.99, made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Please include your name, address, email and telephone number.

*Only delegates who have purchased a ticket will be entered into the draw to win a Nikon camera. Two names will be drawn on the night and the winners will be presented at the seminar. If a winning delegate is not in attendance, a second name will be drawn at random.

**Please note that places are only confirmed upon receipt of payment. Tickets are non-refundable.



Photographer

What Digital
Camera

SPI
SCHOOL OF
PHOTOGRAPHIC
IMAGING

Find more issues at
magazinesdownload.com

SAMSUNG

JESSOPS

APOY
2012Your chance to enter the UK's
most prestigious competition for amateur photographers

Round six

ENTER
TODAY!

£25,000

IN PRIZES TO BE WON

Round 6 of this year's Amateur Photographer of the Year competition, sponsored by Samsung and Jessops, is Exploring the City (architecture old and new). Take a look at the interiors and exteriors that surround you. What do you see? A busy cluster of confusing shapes or an exciting opportunity to tackle one of the most undervalued of photographic genres? Architecture is everywhere, from the stunning buildings of capital cities to the humble garden shed. Architectural photography is much more than just pressing the shutter, though. It requires as much thought as the most breathtaking natural landscape, so turn to page 33 for some ideas on how you can make the most of your photographs. Images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent. As always, we have thousands of pounds' worth of fantastic camera



EXPLORING
THE CITY

© ANDREW SPEDDING
equipment up for grabs, as well as the chance to be crowned Amateur Photographer of the Year 2012. The closing date for round 6 is 27 July 2012. The top two winners will each receive a fantastic Samsung camera, while the third-prize winner will receive a £250 Jessops voucher. The top 30 highest scoring photographs will

be published in our 25 August issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and terms and conditions, visit www.amateurphotographer.co.uk/apoy12

Round six

EXPLORING THE CITY

For round 6 of APOY, we're looking for eye-catching images of architecture. It doesn't matter whether the things you photograph are old or new. Interesting architecture (both interior and exterior) has been produced throughout many stages of history. It's just a matter of knowing how best to capture it through your camera lens. This round offers huge scope to create all manner of creative, dynamic shots. From the early morning sun throwing long shadows onto a gargantuan skyscraper to the delicate interplay of light and shape in a plush grand theatre, the possibilities are endless. While there is nothing wrong with exploring the buildings of towns and cities, don't forget that architecture takes many forms. Something as innocuous as a bridge can offer all manner of compositional and framing opportunities. Also remember that the surrounding elements can be beneficial to your subject. Too much or too little sky can make or break an image. Take a look at the things that surround your subject – can they be used to give a sense of scale? Lastly, don't be afraid to be a little abstract in your images. Architecture consists of all manner of curves, lines and interesting details. All these things are there for you to explore through your camera.

1st prize

The first-prize winner will receive a Samsung NX20 with 18-55mm f/3.5-5.6 kit lens, a Samsung 16mm f/2.4 Ultra Wide pancake lens, a Samsung 20-50mm f/3.5-5.6 lens and a 16GB SDHC Plus memory card, worth a total of £1,446.99. The NX20 is an advanced compact system camera with a 20.3-million-pixel, APS-C, CMOS sensor. It has 8fps continuous shooting, built-in Wi-Fi for email, social networking and transfer, and a top shutter speed of 1/8000sec, while the ISO range of 100-128,000 lets you take high-speed photos even in low light. Samsung's slender, all-purpose i-Function 16mm lens offers great versatility, with quick and easy one-touch access to all your camera's manual settings.



2nd prize

The second-prize winner will receive a Samsung WB850F compact camera and a 16GB SDHC Plus memory card, worth a total of £348.99. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light and 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos or share them on social network sites quickly and easily.



3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.



PLAN YOUR APOY 2012 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Water in the Landscape	Bodies of water and land	4 Feb	24 Feb	31 Mar
Natural light portraiture	Portraits using natural light	3 Mar	30 Mar	28 Apr
The World Up Close	Macro (any subject)	7 Apr	27 Apr	26 May
At Dawn and Dusk	Landscapes at the magic hour	5 May	25 May	30 Jun
The Beauty of Plants	Flowers and gardens	2 Jun	29 Jun	28 Jul
Exploring the City	Architecture (old and new)	7 Jul	27 Jul	25 Aug
On the Streets	Street and documentary	4 Aug	24 Aug	29 Sep
Wildlife at Home or Abroad	Animals and birds	1 Sep	28 Sep	27 Oct
The Great Outdoors	Forests and woodland	6 Oct	26 Oct	24 Nov
Life in Monochrome	Black & white (any subject)	3 Nov	23 Nov	29 Dec

Here are some tips and suggestions to help you get started

Why not try...

LIGHTING

The time of day that you shoot can have a great impact on your images. Take a look at how the light of the morning or late afternoon sun interacts with the strong shapes of your subject. But that's not to suggest that softer light can't offer you great

opportunities, too. The flat grey light of a rainy day can add a great deal of atmosphere to your work and create a mood that would otherwise be lost under the strong sun. Also consider how light works in interior settings. If the opportunity presents itself, exploit the window light or artificial illumination that works within the space. Light can be used in a subtle way or in some cases be the subject itself. Experiment and explore.



© DAMIEN DEMOLDER

LENSES

Knowing which lens to use is one of the most important factors to consider. A wide lens such as a 24-105mm can give you a dramatic sweeping image of a skyline and provide coverage of both foreground and background. Using a wide lens (perhaps even a fisheye) can make an interior scene appear far larger and impressive than it really is. However, make sure that you don't neglect the other end of the scale. Architecture and cityscapes consist of many fascinating elements. A longer lens such as a 70-200mm can help you to hone in on some of the most interesting details of your subject and compress your shot down into a tighter frame.



© JAMES BURNETT

COMPOSITION AND FRAMING

Composition is a matter of finding the order in chaos – and that's not so easy when you're faced with so many competing elements. Break your subject down into a series of manageable geometric shapes and you'll soon see how these details work together. Framing is crucial here. It's the device that holds all your subjects in place. Architecture is all about the interaction between basic shapes, but be aware of converging lines. Just shifting your position slightly can help to separate out the details and ensure that your shot is not too cluttered and confused.



© DAMIEN DEMOLDER

In association with

SAMSUNG

JESSOPS

APOLY 2012 Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:

Exploring the City, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 27 JULY 2012

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms

First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) Please return my entry. I enclose an SAE OR: I do not need my entry returned (tick one to confirm). This entry has not previously been published in a national UK photography magazine (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not to** hear from us IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not to** be contacted If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, the Jessop Group Limited, Samsung Electronics Co Limited and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering the competition you grant permission to IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's, the Jessop Group Ltd's and Samsung Electronics Co Ltd's websites and social media should they be selected to promote the competition. 8. You grant IPC, the Jessop Group Ltd and Samsung Electronics Co Ltd the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, the Jessop Group Ltd, Samsung Electronics Co Ltd and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Jessops gift cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize. Samsung Electronics Co Ltd has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall prize for the APOY 2012 competition will be to win Jessops and Samsung products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Jessops and Samsung standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies. 22. The Jessop Group Ltd and Samsung Electronics Co Ltd shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

AP publishes more reader photographs than any other photography magazine



ReaderSpotlight

1



2



EISA MAESTRO COMPETITION WINNERS

This week we showcase the first, second and third-placed winners in the UK round of the EISA Maestro Photo Contest 2012. Entrants were asked to create a picture story exploring the theme 'Speed'. The first-prize winner goes through to the international final, with the results announced in August. AP is the UK representative for EISA on the photographic panel.

1st

Nathaniel Gonzales London

Nathaniel started taking photographs in 2001. 'I've always been fascinated by the world we live in,' he says. 'The world is so diverse and dynamic, and is continually changing. My aim is to try to capture those fleeting moments with my camera.' Since taking up photography, Nathaniel has never looked back. 'I enjoy taking photos of almost anything,' he adds. 'The images here show light trails from vehicles in central London. I used long exposure times to capture the lights.'

3



4



City street

1 Trails of light converge in the corner of the frame, creating a dynamic image

Canon EOS 50D, 18-200mm, 4secs at f/16, ISO 200, tripod

Bridge... 1

2 The low-to-the-ground shooting angle draws the viewer sharply into the scene

Canon EOS 50D, 18-200mm, 20secs at f/18, ISO 100, tripod

Bridge... 2

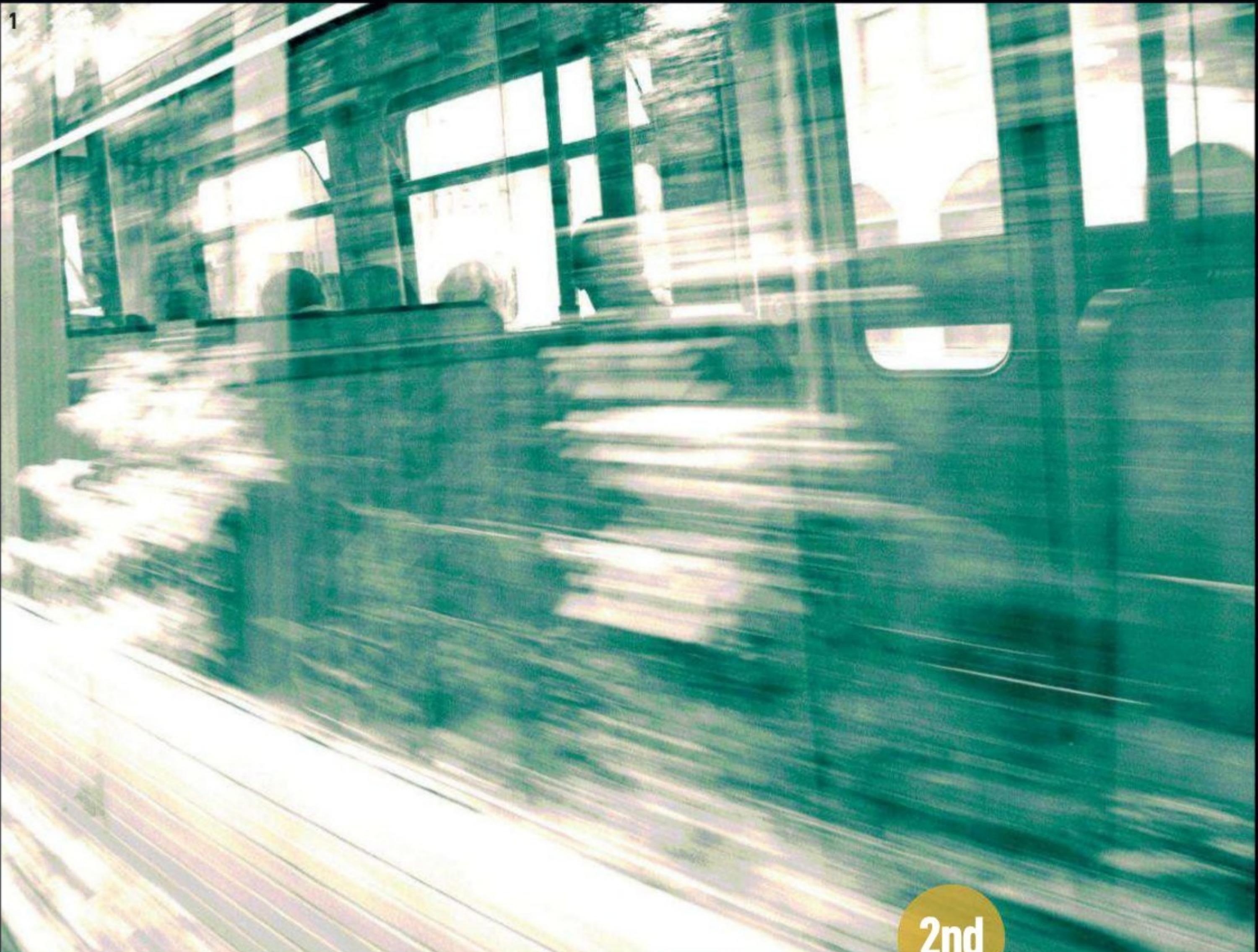
3 Nathaniel creates drama and tension by placing the image's focal point on a third

Canon EOS 50D, 18-200mm, 13secs at f/18, ISO 160, tripod

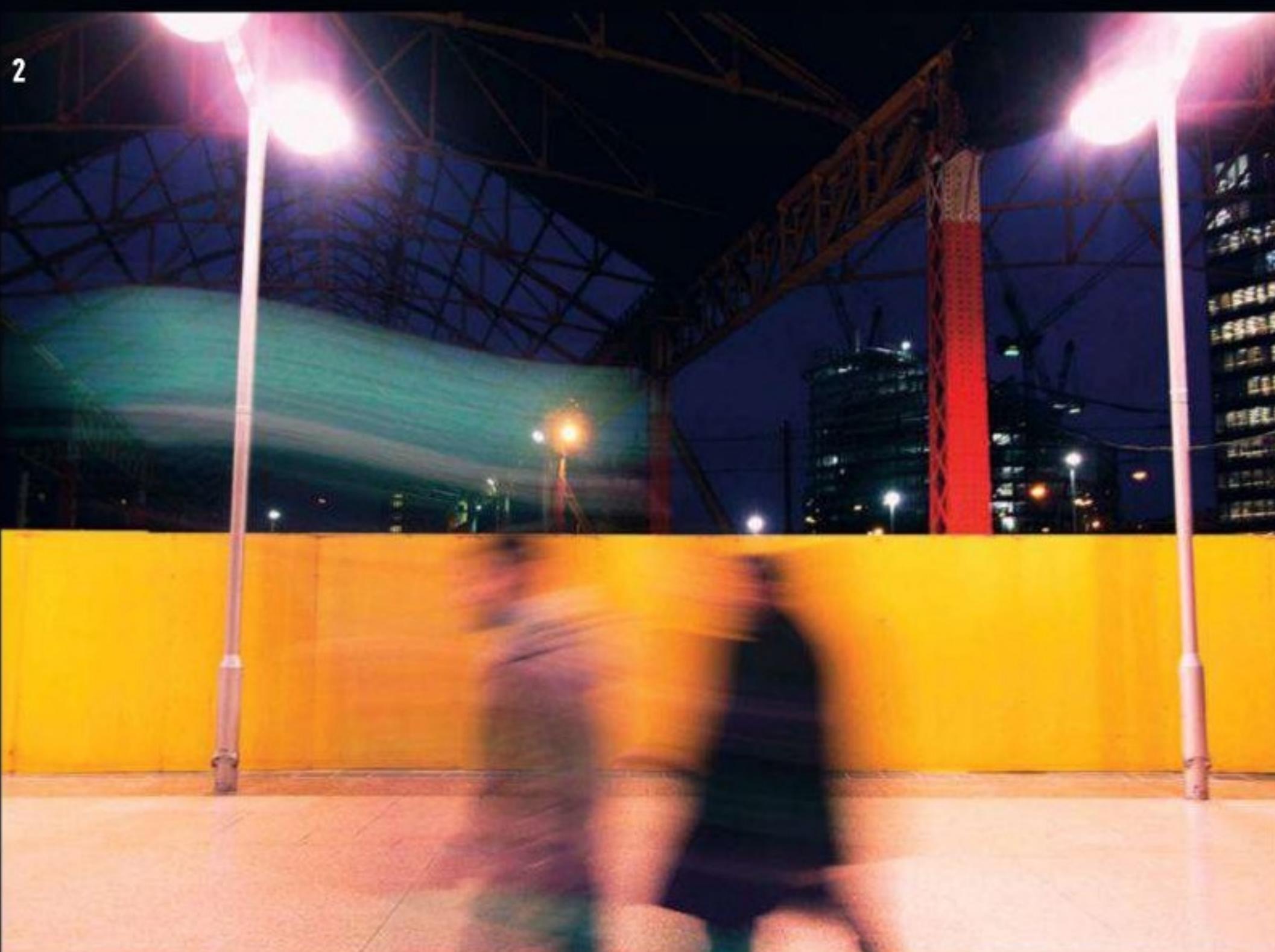
Round the corner

4 Whooshing curves of light look almost like streamers decorating the city

Canon EOS 50D, 18-200mm, 10secs at f/22, ISO 200, tripod



2nd



Angela Niman Greater Manchester

Angela became interested in photography just a year ago and since then she has been chosen to represent her local tourism board. During this short time she has been featured in four events and has started her own blog. In these images she aims to show how fast-paced our everyday lives are. Visit her blog at www.ainphotography.moonfruit.com.

Train

1 This abstract and washed-out image truly communicates the theme of the competition
Kodak EasyShare C533, 36-108mm, 1/25sec at f/2.7, ISO 160

Walking

2 The ghostly image uses a common technique but is no less effective for it
Fujifilm FinePix AV200, 17.1mm, ISO 100

Traffic

3 The lights of the street and traffic give this picture a strange hallucinatory feel
Fujifilm FinePix AV200, 17.1mm, ISO 100

3





Steve Walker Surrey

Steve has been interested in photography since the 1970s and has experimented with a variety of cameras, lenses and darkroom techniques. He has also attended numerous courses, where he realised that photography was going

3rd

to become a serious pastime. With this in mind, he began taking part in as many competitions as he could enter. Steve is a regular reader of *Amateur Photographer* and once he saw the EISA competition he knew he had to enter.

These images were taken at Wings & Wheels, an annual event held at Dunsfold Park in Surrey to celebrate the long history of British aviation and motoring. This year it will be held on 26-27 August.

Napier Railton

1 The dynamic angle of this image gives the car a real sense of high speed. The silver colour also gives the vehicle the appearance of a speeding bullet

Nikon D300S, 300mm, 1/40sec at f/20



Aero-engined motor

2 This shot works in much the same way as the previous image. Placing the camera at an angle has made the car appear as though it is speeding downhill

Nikon D300S, 300mm, 1/40sec at f/16



Aircraft under the wire

3 Using a slow shutter speed has blurred significant portions of this image. However, the strong yellow stands out against the background

Nikon D300S, 300mm, 1/100sec at f/29

EXPERIENCE OUR AWARD WINNING SERVICE**CANON****60D Body**
£729**NIKON****14-24mm
F2.8**
£1299**SONY****NEX 7
18-55mm Kit**
£949**FUJIFILM****X100**
£669**NIKON****P510
42x Zoom**
£319**SONY****a37
From**
£429**USED EQUIPMENT****Nikon D700 Body Only**

Fantastic condition, boxed.

x1 18,500 Actuations **£1399**x1 30,000 Actuations **£1349****Nikon D300s Body Only** **£899****Nikon D300 Body Only** **£699****Nikon D2x Body Only** **£699****Canon 5D Body** **£699****Canon 40D Body** **£399**

Huge range of Second Hand in stock

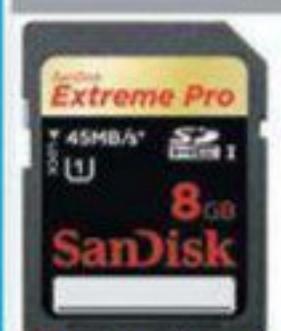
Visit our website and store to see more

LOWEPRO**Lowepro S&F
Technical Vest**
£94.99

Full range of Lowepro S&F now in stock

Lowepro Classified

250AW 50% OFF

£69.99Great range of Lowepro Bags in stock
Visit our dedicated Lowepro showroom**ACCESSORIES**
**Vanguard Espod 203 AP
+ MH2 Head**
£49.99
**Giottos VGRN 9255+540-652
Carbon Fibre Tripod****£279**
Giottos Rocket Air Blower
£7.99**MEMORY**
**Sandisk 8GB Extreme
Pro SDHC**
£19.99
**Transcend 16gb SDHC
CLASS 10**
£19.99
**Sandisk 8GB Extreme
Compact Flash**
£39.99**COTTON CARRIER**A revolutionary way to carry one or
two cameras of any size and weight
**Lite Belt System
for 1 Camera****£129.99****Camera Vest Kit**
£139.99**Vest & Holster Kit**
£169.99

Check our website for videos

2 YEAR WARRANTY ON ALL NEW PRODUCTS

AP appraisal

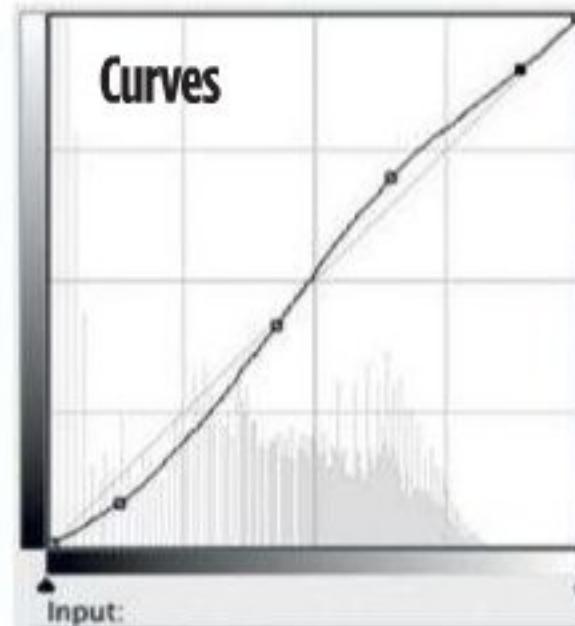
Expert advice, help and tips from AP Editor Damien Demolder



Original



Nicholas's edit



Umbrella reflection



Frog on leaf
Nicholas Holliday

Nikon D300, 105mm,
1/500sec at f/16, ISO 200

I'M NOT entirely sure of the circumstances in which this picture was taken, but the flash umbrella reflected in the frog's eye suggests it was either in a studio or with lots of kit on location. Nicholas has sent in both the original and the edited image, and while his edit has plenty of punch, the colours and contrast are perhaps a little too much.

I used Levels on the original file to lighten the midtones dramatically to bring out the detail in the frog's face. A quite heavy curve has put in enough punch, upping the

Damien's edit



difference between light and darker shades. I controlled the top of the curves to prevent the lighter areas around the eye socket from burning out to white.

Nicholas removed the umbrella reflection completely from his version, but it leaves the eye looking a little lifeless. Instead, I've used the Blur tool to conceal the detail and then

the Healing tool to smooth the reflection to a plain, light-grey disc. It isn't perfect, but it maintains the life and is not so obviously an umbrella reflection – it might be a cloud.

It's a nice shot, and while the very dark background will bother some, I rather like it. The complaint will be that it doesn't look natural, but I'm not sure why it should have to.



WIN

Every reader* whose picture appears in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

www.manfrotto.co.uk

Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned.



Barn owl John Whitting

Canon EOS 40D, 100-400mm, 2x converter, 1/400sec at f/11, ISO 1600

AS MUCH as the light on this barn owl makes it really stand out from its background, the background itself is far too expansive and the subject appears too small in the frame. Even with his 100-400mm lens and 2x converter, John couldn't get quite close enough.

A decent way to deal with this sort of situation is to switch the camera to portrait orientation, so that the subject occupies more of the left-to-right space in the picture. That wouldn't have been enough here, but the principle still works for cropping – when you crop upright you don't need to lose quite as much to make the subject a respectable size.

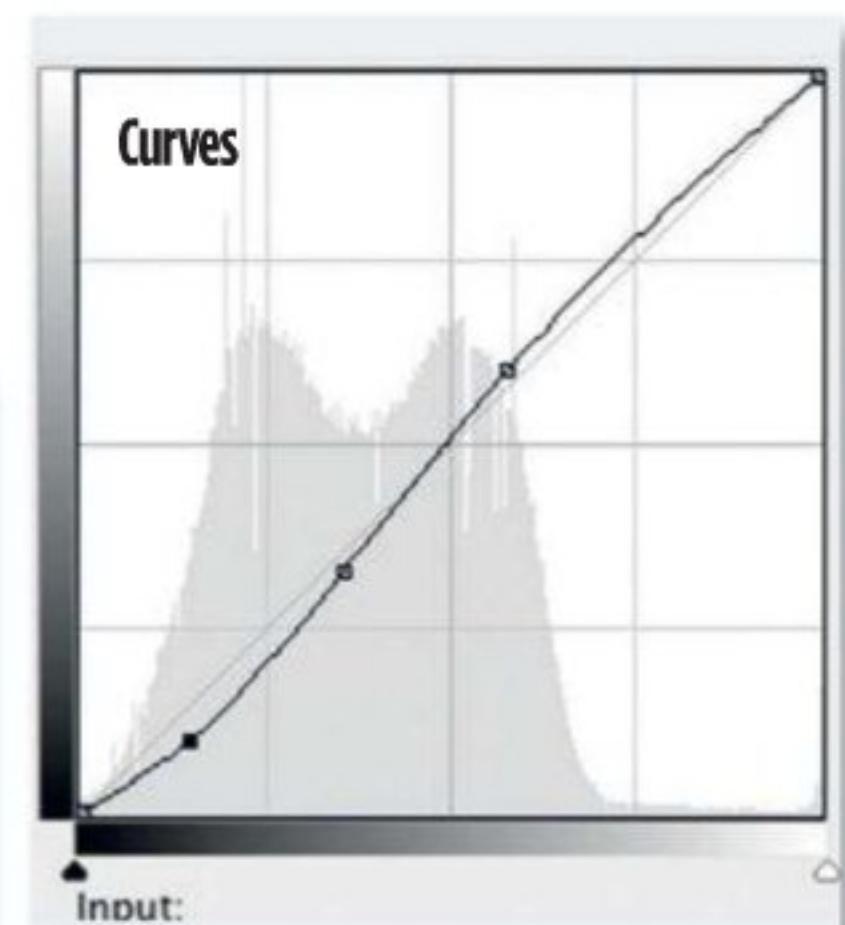
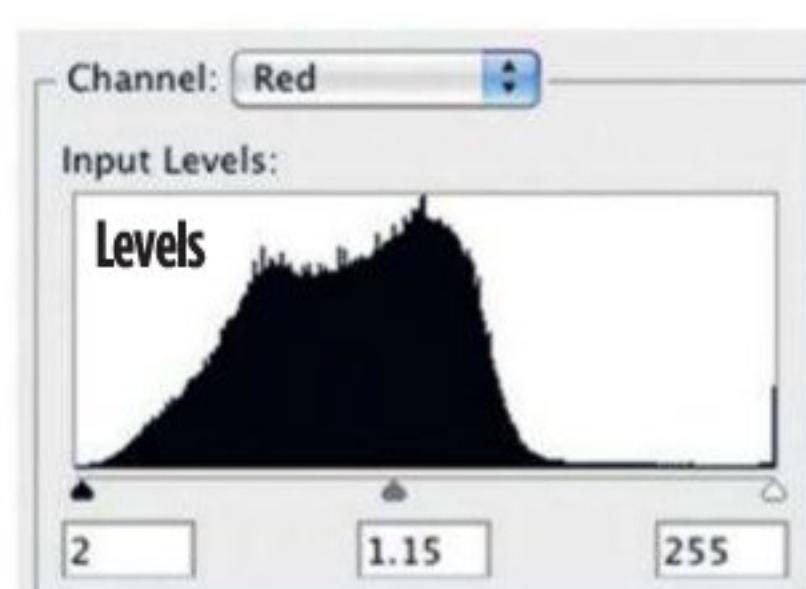
The high ISO setting John used left lots of chroma noise

behind and has reduced the scene's contrast. I removed the coloured dots by duplicating the layer, adding a Gaussian blur of 5 pixels, and then fading the layer to the Color mode.

The colour of the scene is very cool so I added a little red in Levels, bringing up the shadow slider and darkening the midtones. A moderate curve then injected the required amount of contrast and helped to further saturate the colours.

A pass of Unsharp Mask improved the appearance of detail even though there is some camera shake and subject motion. I like the finished image, and so long as it is shown quite small I think John should be very pleased with it.

'A decent way to deal with this is to switch to portrait orientation'



Edit



**PICTURE
OF THE
WEEK**

Keshia Bill D'Arcy

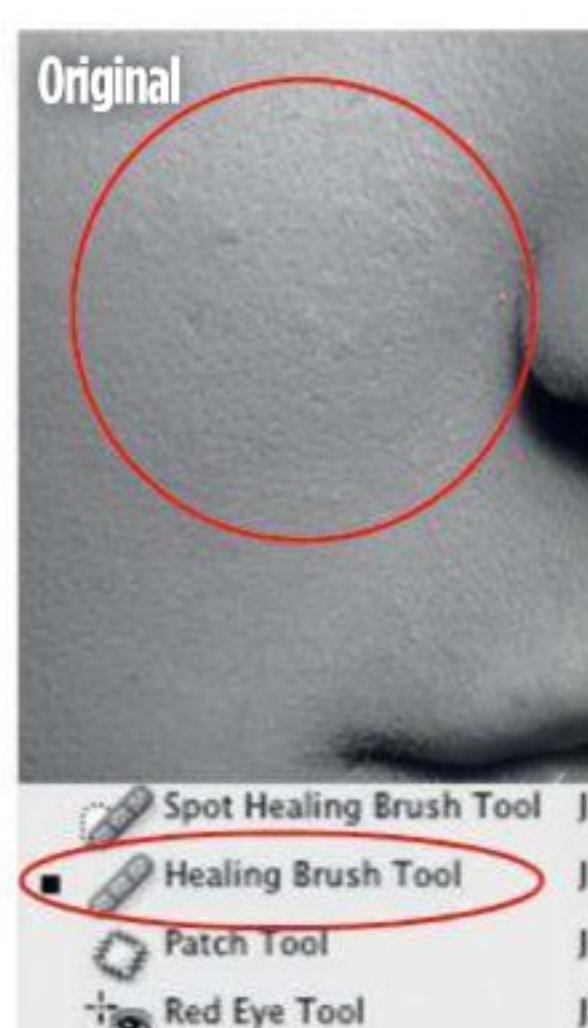
Nikon D300, 24-70mm, 1/125sec at f/11, ISO 200

I HAVE been doing a lot of portraits recently and appreciate how hard it can be to get a decent picture of even good-looking people, such as Keshia here. Bill has made a great job of creating an interesting composition, with that curving shoulder, while keeping a close crop and ensuring we have nothing to distract us.

The eye contact is very powerful and the overhead lighting works well to demonstrate the shape of the girl's face, her elegant nose, full eyes and the moderate gloss of her hair. It all looks very good indeed, and Bill's choice of a darker exposure adds atmosphere and gravity.

He says he used a beauty dish to light his model, and while it is a relatively soft light source it is still quite direct. We all – yes, even me – have tiny pimples and skin imperfections, and the dish and its angle have worked to show Keshia's a little more prominently than is desirable.

I used the Healing tool (although a Cloning tool would be fine, too) and took away the more three-dimensional marks to create a smoother skin surface. She is a beautiful girl and deserves the extra five minutes it takes to pay attention to those tiny details. Even so, Bill has taken a great picture, and he wins my picture of the week award.



SUBSCRIBE TODAY AND GET 2 YEARS FOR THE PRICE OF 1

GREAT REASONS TO SUBSCRIBE ...

- SAVE UP TO 50% ON THE FULL PRICE
- ENJOY HOME DELIVERY EVERY WEEK
- NEVER MISS AN ISSUE ALL YEAR ROUND
- A GREAT GIFT IDEA

OVERSEAS
SUBSCRIBERS
**SAVE
20%**



 amateurphotographersubs.co.uk/july12

 **Call 0844 848 0848**

Quote code **13L**

Open 7 days 8am - 9pm (UK time)

 **Complete the form below and send FREEPOST**

Amateur Photographer Subscriptions, FREEPOST CY1061, Haywards Heath, West Sussex RH16 3BR. (No stamp required)

Scan this QR code
with your smart phone.



THE DIRECT DEBIT GUARANTEE - This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits - If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. - If an error is made in the payment of your Direct Debit, by IPC Media Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society - If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd asks you to - You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

I WOULD LIKE TO SUBSCRIBE TO AMATEUR PHOTOGRAPHER AND SAVE UP TO 50%

**2 Years (102 issues) Cheque /credit card: £140.45,
saving 50%, on the full price £280.90** Best Deal

UK Direct Debit: Pay £22.80 every 3 months,
saving 35% on the full price of £35.11

**1 Year (51 issues) Cheque /credit card: £98.30,
saving 30%, on the full price £140.45**

Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year, 51 issues and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer closes 31st August 2012. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubs@quadratechsubs.com. Amateur Photographer, published by IPC Media Limited, will collect your personal information to process your order. Amateur Photographer and IPC Media would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC Media. IPC Media may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. IPC Media who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here. IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here.

YOUR DETAILS

Mr/Mrs/Ms/Miss:

Forename:

Surname:

If you'd like to receive emails from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Home Tel No. (inc area code):

If you'd like to receive messages to your mobile from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our research? If yes, please include your mobile phone number here.

Mobile:

Year of Birth:

CHOOSE YOUR METHOD OF PAYMENT

Cheque/postal order made payable to IPC Media Ltd. for £

Credit Card: Amex Visa VisaDebit Mastercard Maestro (Please tick if you prefer not to be contacted)

Card No.:

Start Date: Month Year Issue No.: Month Year Expiry Date: Month Year

Signature (If age over 18):

Date:

I would like to pay £22.80 by 3 monthly Direct Debit & save 35%
(complete your details below)

Direct Debit Instructions

For office use only Originator's Reference - 764 721



Name of bank:

Address of bank:

Postcode:

Name of account holder:

Acct no:

Sort code:

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY

Please pay IPC Media Ltd., Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my bank or building society.

Signature (If age over 18):

Date:

AP Testbench

Over the next few pages we present this week's **equipment tests, reader questions and technique pointers**



Nik Software Snapseed Free

www.snapseed.com

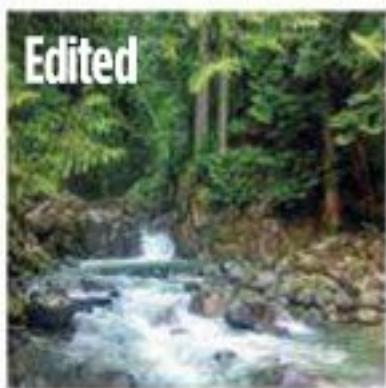
NIK SOFTWARE'S Snapseed app gives Apple iPhone and iPad users the ability to edit and share JPEG and TIFF photos. Apple iPad owners can even edit imported raw images. As well as basic colour and contrast editing options, there are a number of creative modes, such as black & white, tilt and shift, and a faux HDR drama mode. However, Snapseed's biggest pulling point is the way these enhancements are applied.

The app uses Nik Software's U Point and slider technology, as featured in its Color Efex Pro 4 desktop software. Local image adjustments include saturation, brightness and contrast, all of which are controlled using touchscreen gestures, and the controls soon become intuitive.

With a huge range of editing options, and the ability to export images to Flickr, Instagram, Facebook or via email, it may be the only photo app you'll ever need.

Snapseed is available for free on the iPhone, iPad and iPod. Desktop versions are also available for Mac OS 10.6.8 or later (£13.99) and Windows XP SP3 or later (€15.95/around £13).

Rob Sibley



Amateur Photographer
A comprehensive photo-editing and sharing app
★★★★★

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Crosskase Solar backpack £139.99

www.crosskase.com

CROSSKASE'S Solar backpack incorporates a solar cell and rechargeable battery pack, allowing equipment to be charged via a USB cable. The solar cells are capable of producing 3W of power, taking nine hours of direct sunlight to charge a lightweight, 2,200mAH Li-Ion battery, which can also be mains charged. Adapters are included for most mobile phone and GPS gadgets, while other devices, such as compatible cameras, can be charged via their own USB cables. Portable Apple products are compatible with the Solar, and Crosskase claims the battery is capable of charging an iPhone 4 in two hours, using 50% of a charged battery, which I found to be accurate.

The bag has a number of pockets, as well as space for a 13–15in laptop. Sadly, the bag is not really designed for a DSLR camera, but could comfortably fit a compact system camera and a couple of extra lenses.

Although a great idea as far as it goes, it would also be nice to see a dedicated DSLR version of the Solar. Also, I would like to be able to remove the solar panel, for external charging, or simply so that the bag could be washed. **Rob Sibley**

Amateur Photographer
A nice idea to charge a compact camera on the move
★★★★★



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Adobe Creative Cloud

The new subscription service from Adobe allows you to rent Photoshop, but how useful is it for photographers? We find out.

AP 14 July

Sony Cyber-shot DSC-RX100

This high-end Sony compact camera has an impressive 20.2-million-pixel, 1in sensor. Is it the best compact camera yet?

AP 14 July

24-70mm group test

We test a range of these popular premium lenses, including the new Canon 24-70mm f/2.8 model.

AP 21 July

Samsung NX210

We find out what's new in this 20.3-million-pixel compact system camera from Samsung.

AP 21 July

Canon EOS 650D

It's the first DSLR to feature a touchscreen, and a 3in, 1-million-dot one at that. We take a look at the 18-million-pixel Canon EOS 650D.

AP 4 August



Ask the experts at
londoncameraexchange
Lincoln **new**

Canon Pro
Demo Day

Sat 14th July 10am-4pm

See the new EOS 1D-X, EOS 650D, all the
latest EF lenses & large format printing

Expert advice, hands-on demo's, special offers, prizes & friendly
service at the East of England's premier Canon Pro Dealer

Amazing part-exchange opportunities – bring your old kit to upgrade!



6 Silver St, Lincoln

Telephone: **01522 514131** e-mail: lincoln@lcegroup.co.uk



Nissin

The art of light



The Di622 Mk 2 flash gun incorporates all of the award winning features from the original Di622, plus Nissin's latest technology which includes Wireless TTL Remote, EV compensation function (-1.5 - +1.5), My TTL and Slave Off Camera flash facility for film and digital systems.

Other key features include:

- Guide No.62 (M) at ISO200 105mm
- 6 Levels of Manual Power Control
- Auto Zoom 24 to 105mm and W/A Diffuser

Add to this the Bounce and Rotating Head, X Sync Terminal and Firmware Upgrades and it's easy to see why the Di622 Mk 2 gives you greater control.

Three models are available, compatible with Canon E-TTL II, Nikon iTTL DSLR & Sony ADI/P-TTL Cameras.

Visit www.kenro.co.uk for further technical information.



MARK II
Di622



**Greater
Control**



Supplying the photographic industry for over 35 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH

t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk

➤ www.kenro.co.uk

Follow us on Twitter

Subscribe 0844 848 0848

Like us on Facebook



Leica X2

With its instantly recognisable style, a 16.2-million-pixel, APS-C-sized sensor and fixed 24mm f/2.8 lens, we find out whether the **Leica X2** is a street photographer's dream

Richard Sibley
Technical writer

compacts featuring a large sensor that will compete with the Leica X2. For instance, Sony has recently announced the Cyber-shot DSC-RX100, which has a 1in sensor, while Canon's PowerShot G1 X, with its near APS-C-sized sensor, has received much praise. However, it is the APS-C-format Fujifilm FinePix X100 that will provide the most direct comparison with the Leica X2. With so much competition, it will be interesting to see where the X2 sits among the current crop of cameras.

FEATURES

There are only a few differences between the Leica X1 and X2. The most significant change is the 16.2-million-pixel, APS-C-sized CMOS sensor, which is 4 million pixels more than in the X1. Along with this increase in resolution, the new sensor has

AT A GLANCE

- 16.2-million-pixel, APS-C-sized CMOS sensor
- Elmarit 24mm f/2.8 lens
- ISO 100-12,500
- Optional EVF
- Metal body
- Street price around £1,575

an expanded sensitivity, with a maximum ISO 12,500 setting compared to just ISO 3200 in the X1. A further significant change is the addition of an accessory port, which allows an electronic viewfinder to be added to the X2's hotshoe. I'll cover this in more detail later.

One of the reasons Leica is held in such high esteem is the quality of its lenses. Optically, the X2 is unchanged from the X1, and is fitted with a fixed Leica Elmarit 24mm f/2.8 lens. As the X2 uses an APS-C-sized sensor, the 24mm lens offers the angle of view of a 36mm lens when used on a full-frame camera. This is a fairly standard focal length, but it is wide enough for landscape images and street photography, while being just about long enough for documentary portraiture. In short, the camera should appeal to travel and documentary photographers, in much the same way as the Fujifilm FinePix X100 does with its 23mm f/2 lens. For more on the lens, see *Features in use* on page 46.

As the Leica X2 is designed with the enthusiast and professional photographer in mind, it is no surprise to see that once again the Adobe DNG raw format is used for raw image capture. This format is widely compatible with most raw-conversion software, including the superb Adobe Photoshop Lightroom

4, the full version of which comes included with this camera.

There are few shooting modes on the X2. It is very much a camera for the 'conservative' photographer, with basic aperture and shutter priority and manual exposure modes. Shutter speeds range from 1/2000sec to 30secs, in $\frac{1}{3}$ EV steps.

Should more illumination be needed, there is a flash hotshoe compatible with Leica's SF 24D and SF 58 flashguns, as well as a built-in pop-up flash, the design of which has been changed since the X1. The older camera has a flash that pops up when it is pressed down, but this causes it to sometimes pop up when accidentally pressed while the camera is in use. Some photographers have even reported that it popped up while taking a slight knock in a camera case.

This time, the pop-up flash, while still sunken into the X2's top-plate, is activated not by pressing it down but by releasing a small catch on the rear, just to the left of the accessory port. The flash also has a hinged bracket that raises it higher than the previous flash, moving it a little further away from the lens, which in turn helps to produce a more flattering effect for portraits and a reduction in redeye.

7/10

BUILD AND HANDLING

Even if the Leica X2 weren't carrying the famous 'red-dot' logo, the camera would still be unmistakably a Leica. The metal top plate, black leather-effect body-wrap and simple lines show the lineage of the Leica X2, and again, it helps cement in our minds the expectations we should have of the camera.

Generally, the X2 is a very simple affair. On its top plate sit two control dials – one for the aperture and one for shutter speed – as well as the shutter button. The power switch is also on the top plate and doubles up as the single or continuous



shooting mode selector.

On the rear of the camera is a fairly standard button arrangement, allowing direct access to white balance, ISO, exposure compensation, flash, self-timer and focusing modes. Although the buttons on the rear are nicely positioned, they are raised from the back of the camera and, for want of a better expression, 'clicky' and 'plasticky' when pressed. There is a lack of

Above: Raw files reveal that the lens does suffer from chromatic aberrations, but these are automatically removed in-camera for JPEG images

finesse when it comes to the rear buttons, which is in contrast to the otherwise superb build quality that distinguishes Leica.

All other settings are accessed via the on-screen menu, which is understated, to say the least. The 38 menu options are, in fact, all on the same single menu list. There are no submenus or different categories, just a list. This isn't the first time we have noted this on a Leica – the menu is basically

FEATURES IN USE

LEICA ELMARIT 24MM F/2.8 ASPH

THE LEICA X2's 24mm f/2.8 lens comprises eight elements, arranged into six groups, with one aspherical element, which should help to reduce distortion and aberration. The Elmarit designation is used by Leica to describe any of its lenses with an f/2.8 aperture.

Having a fixed rather than a zoom lens on

the X2 means that the lens can maximise the potential resolution of the sensor, rather than be compromised by the complicated optics of a zoom. In this respect, the Leica Elmarit 24mm f/2.8 Asph is very good. There is little loss of sharpness in any of the corners, making it useful for landscape images. Curvilinear



Filter diameter	N/A
Lens elements	8
Groups	6
Diaphragm blades	7
Aperture	f/2.8-16
Minimum focus	30cm
Length	Approx 3.8mm
Diameter	Approx 58mm
Weight	N/A
Lens mount	Fixed

distortion is also kept to an absolute minimum and won't really be noticeable unless the user is shooting objects with straight lines at close to the minimum shooting distance.

Faint chromatic aberrations are visible towards the edges of raw files, but have been removed in JPEG images.

'The X2 will fit into a large coat pocket and does not weigh enough to be burdensome when exploring a new city'

the same as that on the M9, and while I'm not a fan of overworked, complicated and over-illustrated menu systems, a few subcategories would have been useful. That said, the menu's simplicity makes it easy to use and, anyway, the settings that are most commonly changed are found among the first dozen. I suppose my gripe is that when I am paying so much money for a high-quality camera, I want a menu that doesn't feel like an afterthought. Overall, though, the Leica X2 is a pleasure to use and has the 'feel' of a film camera.

Although it is described as a compact camera, the larger sensor in the X2 makes it bigger than most consumer compacts. This isn't much of an issue, however, as it will still fit into a large coat pocket, and it doesn't weigh enough to be burdensome when exploring a new city. In fact, the X2 has a point-and-shoot quality about it, especially given its fixed lens and simple control system. In many ways, the fewer options in terms of control offer more freedom to just get on with taking better photos.

8/10 

WHITE BALANCE AND COLOUR

There are five colour settings on the Leica X2, comprising standard, vivid, natural, b&w natural and b&w high contrast. The saturation and contrast can be adjusted separately, and each of these also has five different strength settings.

Of these colour modes it is best to avoid vivid, unless the saturation is set far lower than the default standard setting. Colours are far too intense, which has an adverse effect on bright blue skies. Bright areas that are almost beyond the camera's dynamic range are saturated, but due to the lack of definite colour detail they are shown as cyan rather than blue. I even had some images that faded from cyan to blue across the scene.

In standard and natural modes, with AWB set, blue skies look better. In fact, they look almost as if a polarising filter has been used. I would recommend using the natural mode and just adding a touch more saturation and contrast to achieve an image that is more ready for printing straight from the camera.

Setting the camera to its black & white shooting modes, I found that the b&w natural mode was a little too flat. Switching to the b&w high contrast mode was better, but even then I found that I was increasing the contrast to its highest setting to really get punchy black & white images. This is,



of course, entirely subjective and other photographers may prefer a flatter image with more shadow detail.

One of the advantages of using the DNG raw format is its compatibility with almost all raw-editing software. This makes it easy to correct the colours of images shot with the X2, and to really allow the images to fulfil their potential.

7/10 

Above: Exposed for the detail in the sky, this image shows how much shadow detail can be recovered

AUTOFOCUS

One of our criticisms of the Leica X1 is that its autofocus is slow. Thankfully, this is an area where the Leica X2 has improved upon its predecessor, but while the AF is now faster, it is still not quite as fast as would be expected for a camera with a fixed-focal-length lens.

The contrast-detection AF assertively moves the lens to the point of focus before a green square is displayed to show that focus is achieved. The system is prompt, without being snappy. Recent compact system cameras have made real advances in the speed of contrast-detection AF, and while the Leica X2 is faster than the X1, it still lags a little behind the best focusing speeds that compact system cameras have to offer. In testing, however, I didn't find the AF speed to be a huge issue. The subjects the X2 will be directed at are likely to be static ones, such as cityscapes, or those for which the camera will be pre-focused, like street photography or candid portraits.

The X2 also has face-recognition AF, which detects faces as soon as they enter the frame. I found that for most of the test I set the X2 to 1-point AF mode. An 11-point mode is also available, which automatically selects one of 11 points around the centre of the frame. The final AF option is spot focus, which uses a much smaller AF area to allow focusing with more precision. There are 196 possible positions when shooting in both the AF point and AF spot modes, although the very edges of the frame are unavailable, but as these areas are rarely used for the point of focus it shouldn't be an issue.

Manual focusing is possible on the X2, and is electronically controlled via a dial on the rear of the camera. A magnified view is displayed in the centre of the screen, but its relatively low resolution means it is a little tricky to find the exact sharpest point of focus. Again, this should not



The 35mm (equivalent) lens sometimes left me feeling a little far from documentary subjects

Camera test Leica X2

 present a real issue, as the X2 is unlikely to be used in manual focus all that often.

7/10 

METERING

The Leica X2's metering system is fairly traditional. Its evaluative metering is called smart multizone metering, and on the whole it works well. On a few occasions I added $\frac{1}{3}$ EV to some exposures. This was usually in slightly overcast weather, where the bright sky caused the main subject of the image to be backlit and, as a result, a little underexposed. Of course, this tendency to underexpose in such conditions is a characteristic common to most metering systems, and it is easy enough to dial in the compensation. However, I would have preferred a dedicated control dial, rather than requiring a button press first. This would make the X2 feel even more like using a film camera, and a dial could have been added to the lens barrel, which, although bevelled, currently does not rotate and serves no function. Centreweighted and spot metering are also available.

8/10 

DYNAMIC RANGE

I found the dynamic range of the Leica X2 to be good without being outstanding. Generally, the evaluative metering exposes images to avoid any burnt-out highlight detail, which can cause underexposure in shadow areas.

It is possible to increase the brightness of shadow areas, but only by around 2EV before colour noise becomes very apparent, even at ISO 400.

7/10 

NOISE, RESOLUTION AND SENSITIVITY

Raw images taken with the Leica X2 show about as much detail as you would expect from a camera with a 16.2-million-pixel sensor. JPEGs, however, are a little underwhelming, only reaching around 24 on our test chart when shooting at ISO 100, which is about what you'd get from a 12-million-pixel sensor.

More detail can be revealed from the DNG raw files, with images taken at ISO 100 reaching almost 28 on our test chart. This is about on a par with most other 16-million-pixel sensors. The DNG raw images sharpen nicely in Adobe Camera Raw, and it is easy to control colour noise as the sensitivity increases.

Noise is relatively well controlled at low ISO sensitivities, but is visible at ISO 1600. At ISO 3200, luminance noise can be seen, despite apparent attempts to smooth it out in JPEG files. At this sensitivity there are only slight signs of chroma noise in shadow areas.

The maximum ISO 6400 and ISO 12,500 settings are actually best avoided as luminance noise



Facts & figures

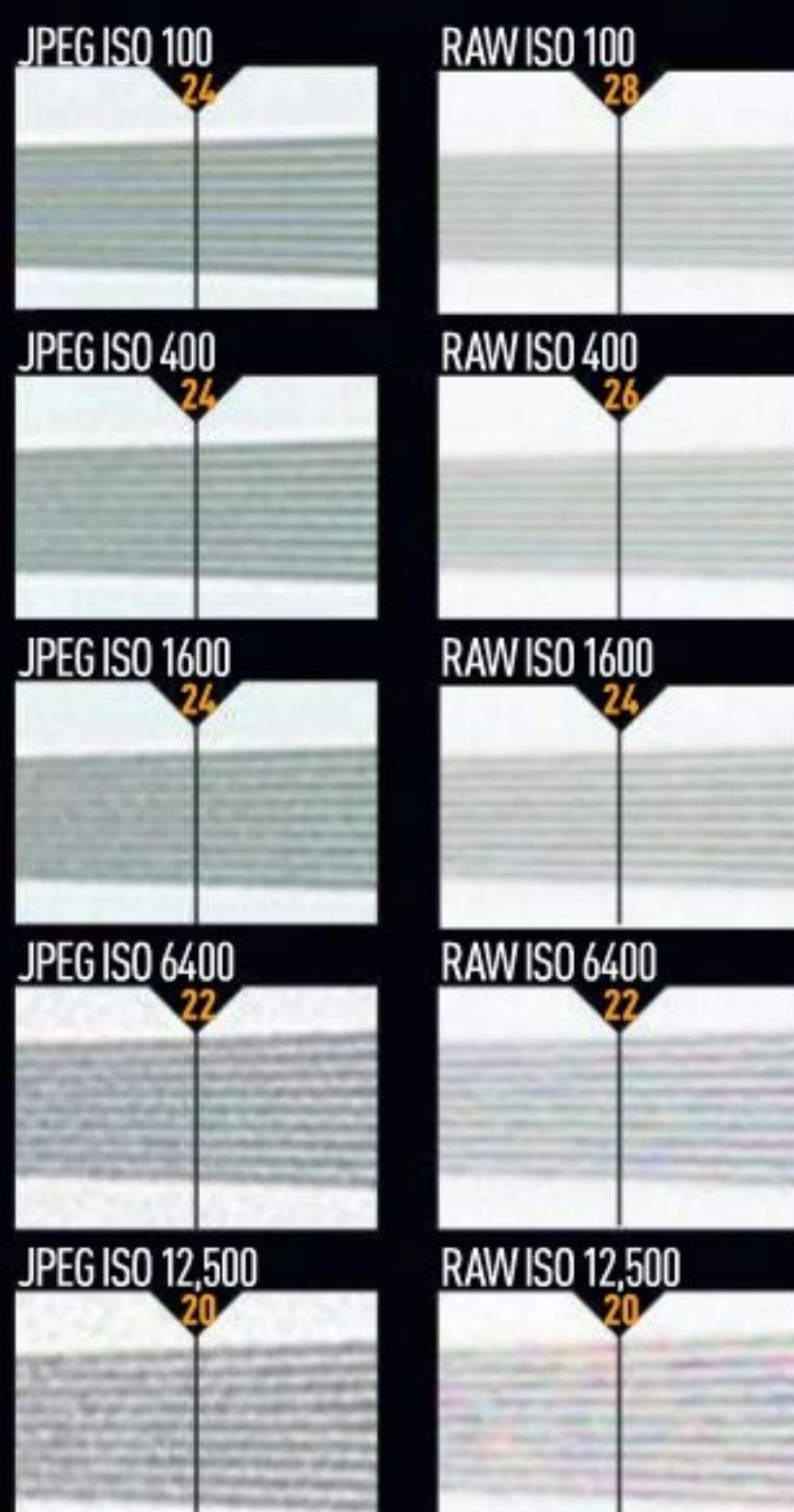


RRP	£1,575
Sensor	CMOS with 16.2 million effective pixels
Output size	4928 x 3264 pixels
Lens	Leica Elmarit 24mm f/2.8 Asph (equivalent to 36mm on 35mm format)
File format	Raw (DNG) + JPEG simultaneously, JPEG
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/2000sec in 1EV steps
Max flash sync	1/2000sec with built-in flash
Aperture	f/2.8-f/22 in 1/3EV steps
ISO	ISO 100-12,500 in 1EV steps
Exposure modes	Program, aperture priority, shutter priority, manual
Metering system	256-area intelligent multiple metering, centreweighted and spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 5 presets, plus 2 manual, fine adjustment along amber/blue, green/magenta axis and Kelvin values
White balance bracket	No
Colour modes	Standard, vivid, natural, b&w natural, b&w high contrast film modes may be applied to JPEG images
Drive mode	Max 5fps in continuous high, for up to 6 raw (DNG), 6 JPEG or 6 raw + JPEG files
LCD	2.7in TFT with 230,000 dots (approx 76,600 pixels)
Viewfinder type	Optional optical device
Focusing modes	Manual or single-shot AF
AF points	195 individually selectable points, or automatic selection of one of 11 points. These 11 points can also be grouped into 5 collections to target the focus area
AF assist	Yes, built-in lamp, range approximately 3m
DoF preview	No
PC socket	No
Built-in flash	Yes - GN 5m @ ISO 100
Cable release	No
Memory card	SD, SDHC and SDXC
Power	Rechargeable Li-ion battery
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	316g (without battery or card/s)
Dimensions	124 x 69 x 51.5 mm

Leica, 34 Bruton Place, Mayfair, London W1J 6NR. Tel: 0207 629 1351. www.leica-camera.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the fixed Elmarit 24mm f/2.8 Asph lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Taken at ISO 12,500, raw images have a lot of luminance and chroma noise. This is reduced in JPEG files, but at the expense of detail

FOCAL POINTS

Flash

The internal pop-up flash reveals itself from the top plate on the left-hand side of the camera and is accessed via this switch



Camera shown actual size

Hotshoe

The hotshoe not only allows the use of Leica-compatible flashguns, but also holds the optical and electronic viewfinders

Accessory port

There is currently only one accessory for this port, the Leica EVF-2

Control dial

This wheel rotates around the control buttons to allow menus and images to be quickly scrolled

Accessories

As well as the electronic and optical viewfinders for the Leica X2, there is a range of other accessories. The most notable of these are the handgrip, which costs around £100, and the brown leather Ever Ready case, which is around £150.

HDMI port

On the side of the Leica X2 is an HDMI port. This allows an HDMI cable to be connected so that images can be viewed via a compatible television screen.

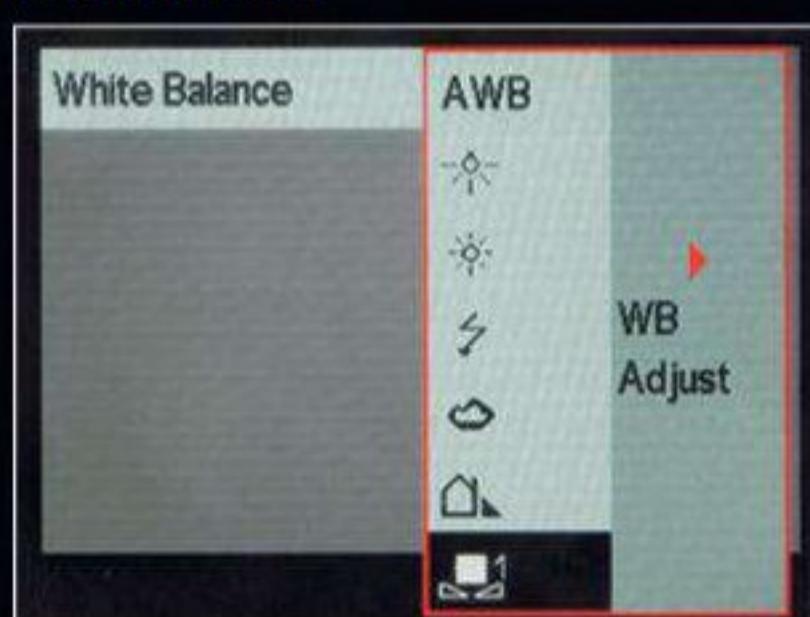
Battery

Leica quotes that the Lithium-Ion battery supplied with the X2 should be able to take around 450 exposures from a full charge. I found this figure to be accurate, and would feel comfortable taking the X2 away for a weekend without needing the charger.

Memory

As well as being compatible with SD, SDHC and SDXC memory cards, the Leica X2 also has 110MB of built-in memory.

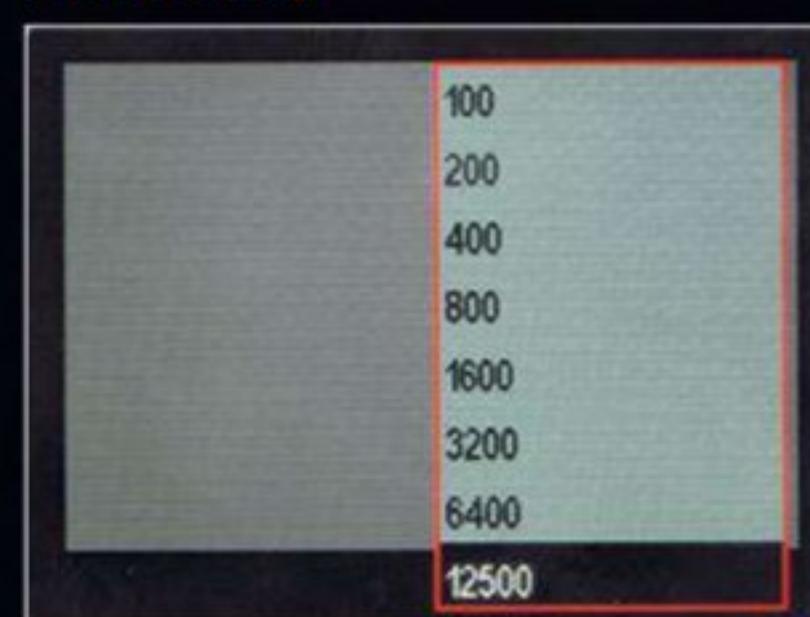
White balance



Film modes



ISO sensitivity





Raw

JPEG

I found the in-camera b&w high contrast mode could actually do with some more contrast. Pictured above is a converted DNG raw file compared to the in-camera JPEG

 is very apparent in each. In fact, at ISO 12,500, it appears that there has been a lot of sharpening and contrast applied to compensate for flat images that have had luminance noise reduction applied. The overall effect is not very flattering. I would recommend that ISO 3200 be the maximum setting that most photographers should consider using.

When converting raw files at ISO 6400, it is possible to reduce colour noise almost completely, but to keep detail some luminance noise must be retained. The resulting images are just about usable, if not ideal. Even when shooting raw, the maximum ISO 12,500 seems a step too far, and it is difficult to find a suitable compromise between noise and resolution detail. The best option is to convert these images to black & white and add a hint of speckled grain effect, to make them appear like a push-processed film.

28/30

VIEWFINDER, LCD AND LIVE VIEW

New to the Leica X2 is an accessory port that allows the Leica EVF-2 viewfinder to be attached. This is the same 1.4-million-dot electronic viewfinder as the Olympus EVF-2. In fact, I mounted the Leica viewfinder on an Olympus XZ-1 compact camera and it worked perfectly. This is interesting, as the Olympus viewfinder can be used on the Leica X2. Not only is the Olympus EVF-2 viewfinder around £100 cheaper, but it is also available in a silver finish, which will complement the silver version of the X2 rather nicely.

I really enjoyed using the X2 with the Leica viewfinder. The combination works well and once again it gives the feeling of using

a traditional film camera. The viewfinder is bright, with a good refresh rate, and it certainly displays a better-resolution image than the rear LCD screen.

Of course, electronic viewfinders aren't to everyone's taste, so thankfully there is also an optical, hotshoe-mounted viewfinder also available. The Brightline Optical Viewfinder has the advantage of not relying on the camera's batteries and being brighter than the electronic display. It is also cheaper and will appeal to more traditional photographers.

Whether the electronic or optical viewfinder is preferred, I would recommend that one of the viewfinders be purchased with the X2, due to the poor-quality LCD screen. While most manufacturers now use at least a 3in monitor, the X2 offers a smaller 2.7in, 230,000-pixel (690,000-dot) display. Its specification really is quite dated now, with even £300 compact cameras offering 3in, 921,000-dot screens. The resolution makes it difficult to discern details, and as the screen is also fairly reflective it is difficult to see in bright sunlight. Using the viewfinders really changes the experience of using the camera, and I would recommend that potential purchasers of the Leica X2 also factor in the cost of buying one of them. Of the two viewfinders I actually enjoyed using the EVF more. It offers a high resolution, with all shooting information, and acts as an angle finder, allowing the user to shoot at low-angles simply by rotating the hinged finder through 90°.

As a camera designed purely for photography, there is no video-shooting option in the Leica X2, and neither should there be.

7/10

Competition



Fujifilm FinePix X100

TESTED AP 23 APRIL 2011



Canon PowerShot G1 X

TESTED AP 25 FEBRUARY 2012

THE LEICA X2 has a lot of competition, although not all of it in the form of fixed-lens, large-sensor compact cameras. Almost all compact system cameras are potential rivals, with the added advantage of having interchangeable lenses.

However, the Fujifilm FinePix X100 is the most obvious rival. Unlike the X2, the X100 has a lower-resolution, 12-million-pixel sensor, but a similar 23mm f/2 lens. At around £680, it is also less than half the price of the X2.

The Canon PowerShot G1 X is also a possible contender. This costs around £700 and has a 14-million-pixel sensor, which is a 'cropped' version of the 18-million-pixel sensor used in Canon's EOS DSLRs. It has the added advantage of a 28-112mm (equivalent) f/2.8-5.8 zoom lens, which offers more versatility.

Verdict

IN WHAT is becoming a very competitive and overlapping market, the Leica X2 stands out as a high-quality, well-built camera, with a sharp lens and good image quality at low sensitivities. Sadly, however, the X2 has in many ways arrived a few years too late. Cameras such as the Fujifilm FinePix X100 will provide strong competition, and many photographers will instead opt for a compact system camera.

The lack of any finesse to the camera's buttons and on-screen menu is a little strange given the high quality of the rest of the body, and the screen is also looking somewhat dated. However, the accessory socket and optional EVF are very welcome improvements over the previous X1.

Lacking many additional features, the Leica X2 is a very conservative camera, designed and built for photographers who want the convenience of a digital model but with the high quality of a professional film compact. However, with such a high price tag, many may look elsewhere for a better screen, or the convenience of a 24-70mm zoom lens.

Amateur
Photographer

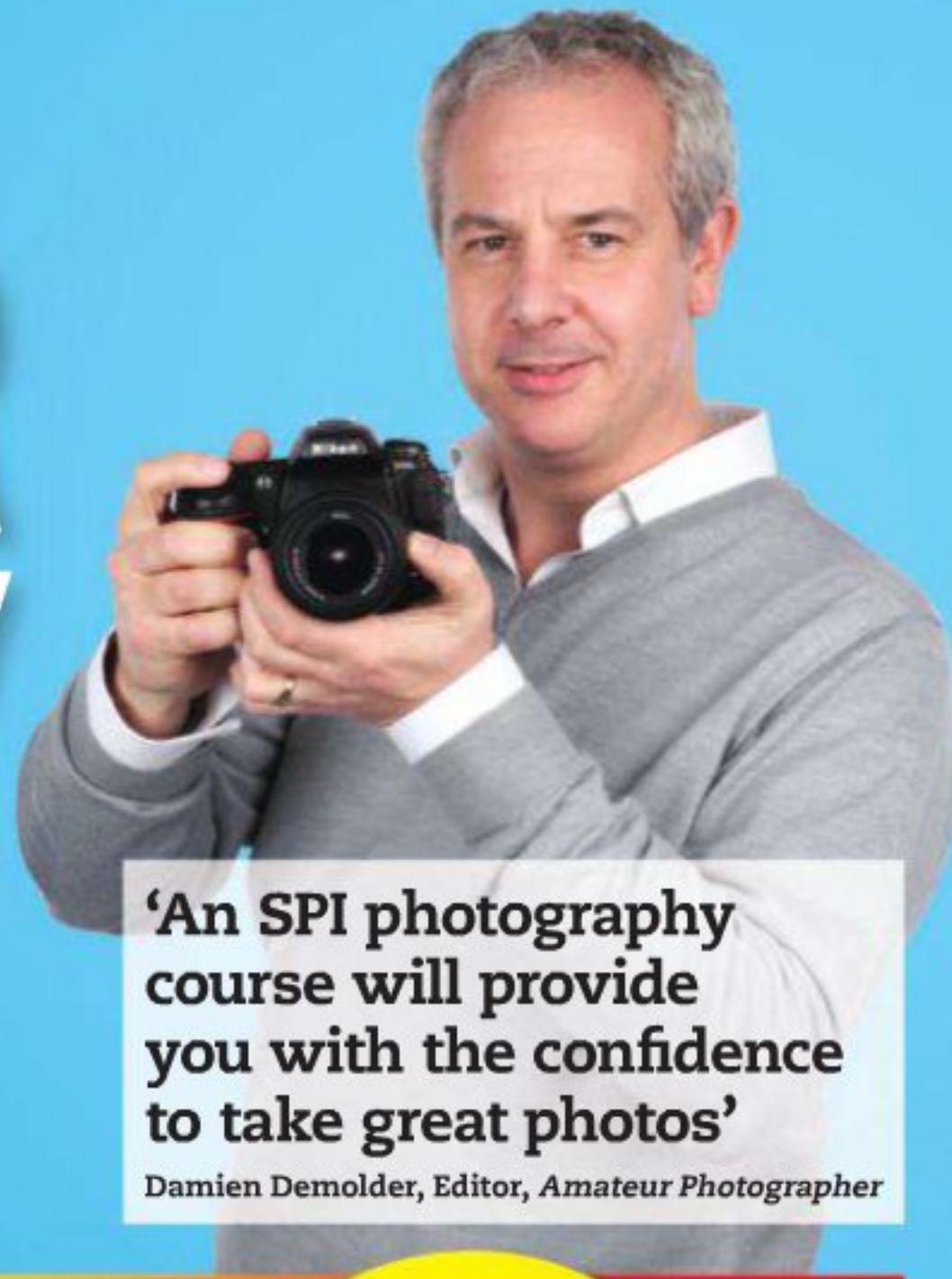
Tested as
Advanced compact
Rated Good

79%

1	2	3	4	5	6	7	8	9	10
FEATURES	7/10								
BUILD/HANDLING	8/10								
NOISE/RESOLUTION	28/30								
DYNAMIC RANGE	7/10								
AWB/COLOUR	7/10								
METERING	8/10								
AUTOFOCUS	7/10								
LCD/VIEWFINDER	7/10								

IMPROVE YOUR PHOTOGRAPHY

- Study in your own time
- Receive detailed feedback from a professional tutor
- Huge savings on Adobe Photoshop CS5
- Split the monthly payment costs
- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum



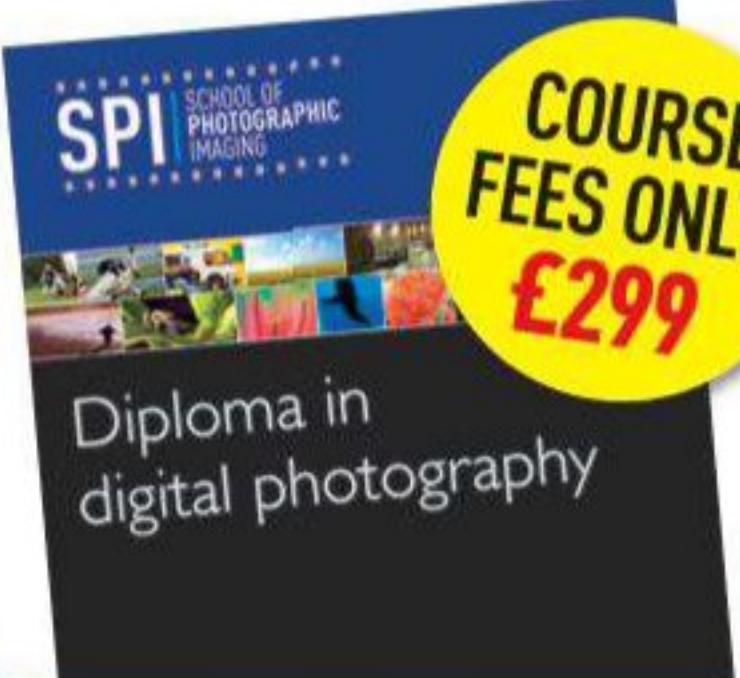
'An SPI photography course will provide you with the confidence to take great photos'

Damien Demolder, Editor, *Amateur Photographer*

DIPLOMA IN DIGITAL PHOTOGRAPHY

COURSE LEVEL INTERMEDIATE/ADVANCED

- Working with tones: Levels and Curves
- Contrast control
- Using white balance
- Black & white techniques, toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing



SPI PACK CONTENTS

Offer on Photoshop CS5 Extended
Our exclusive deal with Adobe allows our students to purchase CS5 Extended for £250*

*This price is a special rate for those who do not qualify as a 'full-time' student in order to obtain a discounted version of CS5 Extended direct from Adobe

FOR DETAILED COURSE CONTENTS OR TO ENROL VISIT **WWW.SPI-PHOTOGRAPHY-COURSES.COM** OR CALL 0203 148 4326

To enrol send this coupon to The School of Photographic Imaging Administrator, IPC Media, Blue Fin Building, 9th Floor, 110 Southwark Street, London SE1 0SU

Yes, I would like to enrol on

Please send me more details

Mr/Mrs/Ms Forename

Surname

Address

.....

Postcode

Daytime tel number

Email

If you would like to receive the SPI student e-newsletter, please tick here

HOW TO PAY: (UK RATES)
Overseas fees available on request
BY CHEQUE OR POSTAL ORDER:
Made payable to IPC Media for: £299
BY CREDIT CARD: Please debit £299
Mastercard Visa
Card number

Issue number

Start date

Expiry date

Three-digit security number

Signature (I am over 18)

BY DIRECT DEBIT:
Please note, if you are paying by Direct Debit the full cost of the courses will be £300
 Yes, please send me a bank instruction form to deduct three monthly debits of £100 from my account or
 Six monthly payments of £50

For the Foundation in Digital Imaging Techniques
 Please send me a bank instruction form to deduct three monthly debits of £65
Signature (I am over 18)



If you would like to receive emails from the SPI containing news, special offers and product and service information and take part in research, please tick here

Amateur Photographer, published by IPC Media (IPC), will collect your personal information to process your entry. IPC would like to contact you by post or telephone to promote and ask your opinion on our products and services. Tick here if you prefer **not** to hear from IPC

IPC will occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Tick here if you prefer **not** to be contacted

Ask AP

Let the AP team answer your photographic queries



D800 VS D800E

Q I read Tim Coleman's review of the Nikon D800 (AP 28 April) with interest as I am thinking about buying this camera. Could you tell me, though, whether you think it is worth spending an extra £300 on the D800E (price £2,689.99 at the time of launch) or should I stick with the D800? From your tests, the D800E seems to produce better results, but is moiré a problem and how can it be removed in Photoshop?

I currently use a Nikon D300 and D7000, and will sell my Mamiya 6 medium-format outfit to help pay for the D800, which will be used mainly for landscapes. **John Strain**

A Both the Nikon D800E and D800 are excellent cameras that can produce A2-sized prints at full print resolution. However, the D800E is sharper than the D800. If you are planning to print your landscape images at A2 size and larger, I would choose the D800E because the crispness of detail gives it the edge. If you shoot a variety of subjects and more often print at A3 size, then I don't think you will see the full benefit of the D800E.

Another factor to consider is what lens you are using to take the photograph. To get the most out of

the camera, a top-class lens should be used – there's no point buying the D800E and skimping on the lens. I have found lenses such as the Nikkor 24-70mm f/2.8G ED AF-S and Nikkor 50mm f/1.4G AF-S optics are fine, as well as the more expensive prime lenses.

Some typical situations in which moiré is evident is in the fabric of clothing, the feathers of a bird, and in grille patterns in buildings and bridges, which is where you may notice it. In general use, I found only a few situations where moiré was a problem. **Tim Coleman**



LENS FOR WILDLIFE

Q I own a Canon EOS 60D camera and am looking to buy a telephoto lens for wildlife photography. What would you recommend? I have about £900 to spend. **Alison Smith**

A That's a good budget for such a lens, Alison. That said, the Canon EF 100-400mm f/4.5-5.6 L IS USM telezoom – a favourite among wildlife photographers – is just beyond your budget, costing about £1,250. You could look around for a second-hand one, but if you do, make sure you try it out first as these lenses can go out of alignment with the slightest knock and often need to be re-calibrated to perform at their best.

Further down the Canon range, at around £375, is the EF 70-300mm f/4-5.6 IS USM, which covers a useful zoom range and includes Image Stabilizer technology to help avoid blur due to camera shake.

For something with a bit more reach, Sigma offers a 120-400mm f/4.5-5.6 DG OS HSM in Canon fit for around £710, while Tamron's 200-500mm f/5-6.3 SP Di costs around £900. However, the maximum aperture at the longer zoom length of the Tamron lens is smaller than f/5.6. Canon advertises the EOS 60D's AF points as working at apertures of f/5.6 and wider, so you might find the AF system struggles at longer focal lengths. That is why I'd recommend the Sigma lens. **Ian Farrell**

SWITCHING SYSTEMS

Q At what point does someone consider moving systems to another manufacturer? I have been a Canon user for a few years, and

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via [twitter](http://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

FROM THE AP FORUM

Upgrade dilemma

Les_g asks I'm thinking of exchanging my Canon EOS 5D for a more up-to-date model, like the EOS 550D, which represents very good value. My dilemma is whether this would represent improved picture quality over the older technology. How do you think

AP GLOSSARY

RECIPROCITY LAW FAILURE

There is a simple law governing exposure: the brightness of an image is governed by the relationship between intensity and time ($i \times t$). We understand this reciprocity law as the need to shorten a shutter speed when we open up an aperture, thereby increasing intensity. It's a relationship that works well in normal picture-taking situations, but when shutter speeds get longer, this relationship falls down and we suffer reciprocity law failure.

There are many explanations for the basis of reciprocity law failure, but perhaps the easiest to understand is based on film's tendency to become less sensitive as light levels drop. Consider light to be a stream of particles called photons. Each grain of (usually) silver halide crystal needs

a certain number of photons to make a permanent change and for a latent image to be processed. At low light levels, this number may not be reached in enough time and the silver crystals will revert to their former state. For example, if four photons are required to make a change to a single piece of light-sensitive grain, but only two arrive, the latent image will not be formed.

This drop in sensitivity is enough to cause headaches with long exposures, but only applies to film photography. It's possible to calculate how much the exposure times need to be lengthened, but the most practical way is to bracket exposures to get the right result. You'll need to take action once exposures creep above about 1sec. **Ian Farrell**

have built up a collection of lenses and EOS 5D and EOS 5D Mark II bodies. I was waiting for the EOS 5D Mark III to come out, but am disappointed by the lack of extra resolution in this model compared to the Nikon D800. I'm tempted to switch to Nikon, but don't know if it's worth it. Do you know whether Canon is planning to increase the pixel count on its cameras to respond to Nikon?

Rob Victor

A The pixel war came to an end a few years ago, Rob. The EOS 5D Mark II and Mark III are superb cameras used by professional photographers all over the world. There is much more to photography than pixel count. I think you may be making the mistake of wanting to upgrade for the sake of it.

It's true that the Nikon D800 offers

the EOS 5D would stand up to the higher pixel count in a smaller sensor?

beejaybee replies The Canon EOS 5D is more than a match for any of the newer cameras in terms of sheer image quality. The fancier processors on the newer cameras can actually make it more difficult to get useful information from the sensor, even in raw mode. The logical replacements for the EOS 5D are the EOS 5D Mark II or the EOS 7D. The EOS 550D is not a bad camera, but it feels like a toy in comparison with the EOS 5D.

Learning replies If you have not got a rational reason to change, then don't. How long will it

14 million pixels more in resolution than the EOS 5D Mark III, but before you sell all your EF lenses, ask yourself why you think you need that? Are you currently frustrated by the maximum print size offered by your current EOS 5D Mark II? I doubt this is the case, since an A1-sized print hanging on my office wall, which was shot on that camera, looks stunning.

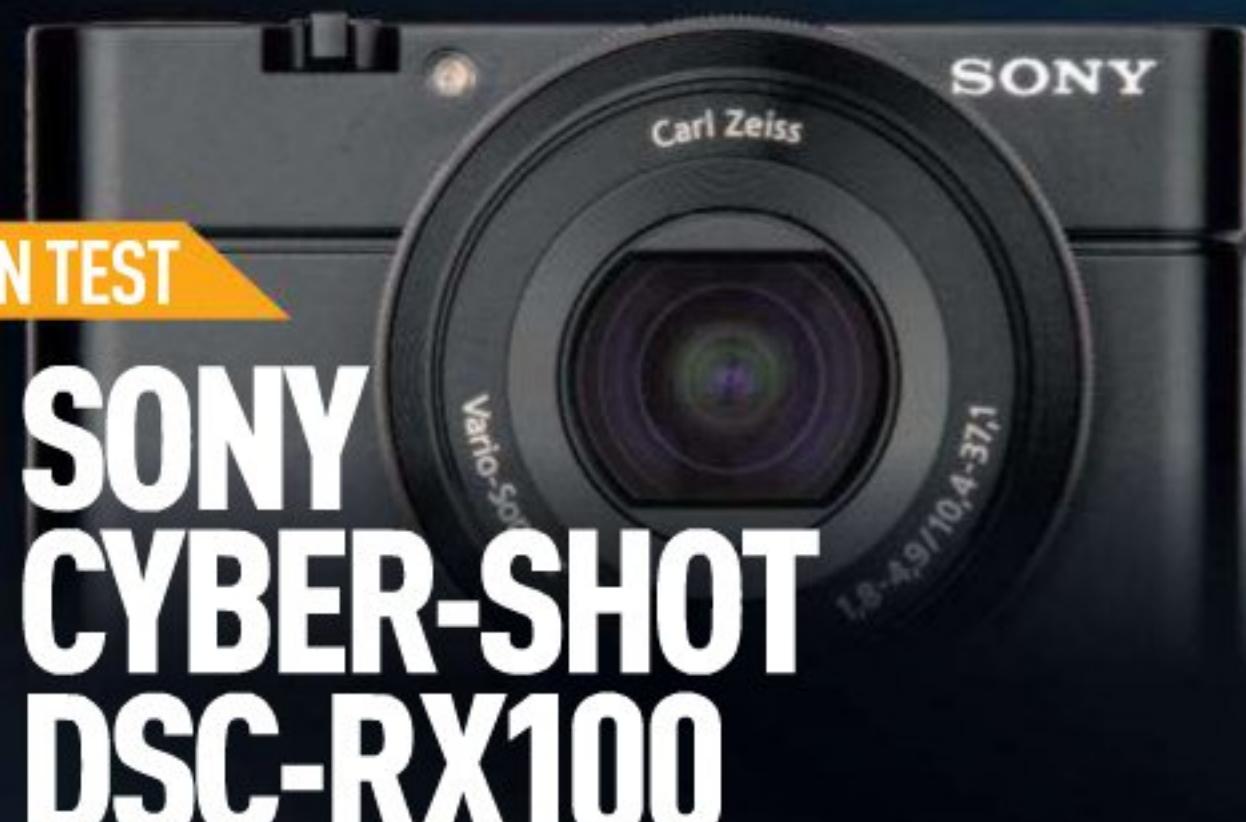
In the D800, Nikon has provided a camera that will appeal to those who have a 12-million-pixel D700 or D300S. I would not recommend switching from an already-good Canon system for it, though. If you have money burning a hole in your pocket, try the EOS 5D Mark III. You'll love the low-light performance, improved handling and increased sharpness and speed. However, as with any upgrade, also ask yourself whether buying it will make you a better photographer. **Ian Farrell**

be before EOS 5D Mark II owners are trading up to the EOS 5D Mark III? I use a cropped sensor myself and my lenses have been bought with that format in mind for several years. You, on the other hand, have full-frame lenses and know how to use them.

Benchista replies There are some good reasons to upgrade. In feature terms, for me, the sensor cleaning was worth it by itself. Also, if you wish to shoot video, or require live view, then a more modern camera makes sense. If you shoot mainly macro, the increased pixel density of a camera such as the EOS 550D will help. For more general work, though, the larger sensor of the EOS 5D will give you more options.

In next week's AP

On sale Tuesday 10 July

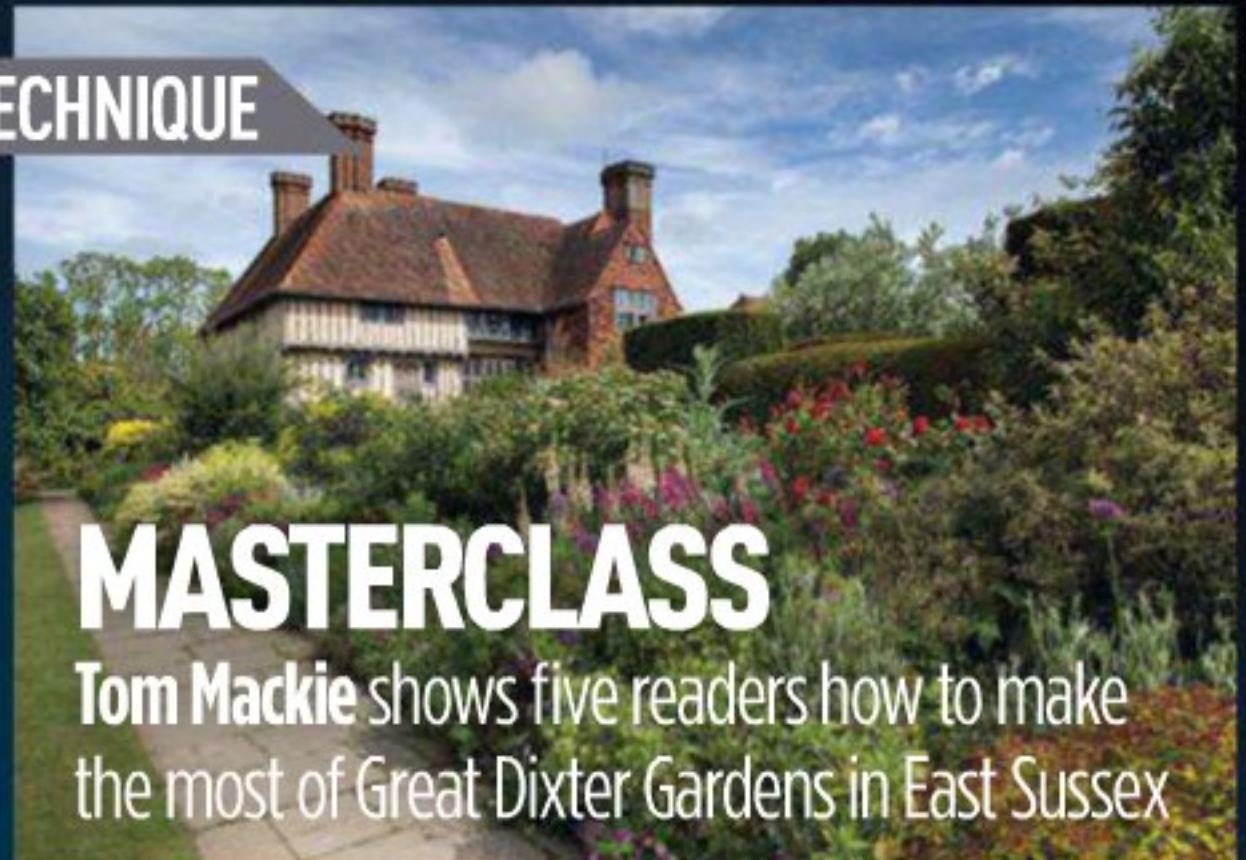


ON TEST

SONY CYBER-SHOT DSC-RX100

Tim Coleman puts Sony's 20.2-million-pixel, premium-level digital compact to the test

TECHNIQUE



MASTERCLASS

Tom Mackie shows five readers how to make the most of Great Dixter Gardens in East Sussex

ADOBE CREATIVE CLOUD

ON TEST



Richard Sibley looks at Adobe's new Creative Cloud that allows you to rent its premium software on a monthly basis

ON TEST

WACOM INTUOS 5

Wacom's new graphics tablet adds touch functionality, but will it aid photographers when editing images? **Richard Sibley** finds out

AP EXPLAINS

SENSOR DESIGN

In a new series, **Professor Bob Newman** looks at the operational principles of sensor design

Digitise your life

Kenro are the official UK distributor of Reflecta products, visit www.kenro.co.uk for more information and to view the full range.

reflecta



9 megapixel scanner with 2.4" LCD-Display, integrated SD/SDHC card slot and a Lithium-Ion battery allowing the scanner to be used independent from a PC or power supply.

X4 PLUS SCANNER



Produces excellent quality scans from 35mm, 120, 6x4.5, 6x6, 6x7, 6x8, 6x9, and 6x12cm negatives or slides with 3200dpi resolution, 3.6Dmax and 48bit colour depth.

MULTI FORMAT SCANNER



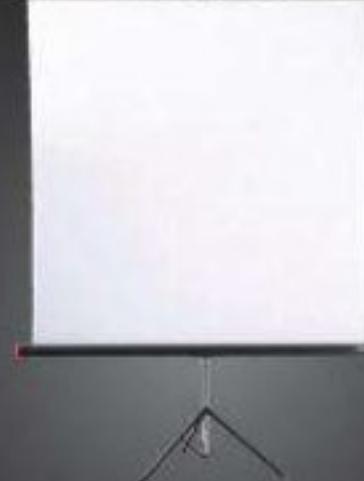
Projector for 35mm slides for use with Universal, CS or LKM magazines. Features 150W Halogen lamp, auto focus and anti jam device. Complete with 85mm lens.

SLIDE PROJECTOR AF2000



Batch scans up to 100 slides directly from magazine at a resolution of up to 5000 dpi and 48 bit colour depth. Automatically removes dust and scratches. Slides can be previewed on integrated backlit display.

NEW - DIGITDIA 6000



Available in 3 sizes 125x125 - 180x180cm. Tripod standing portable projection screens. Quick to erect, featuring a screen tensioning device.

ALPHA LUX SCREENS



Supplying the photographic industry for over 35 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH
t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk

www.kenro.co.uk

Follow us on Twitter

Like us on Facebook

MORRIS PHOTO SAVE YOU MORE - www.morrisphoto.co.uk

Tel: 08454 30 20 30 Helpline: 01608 649 224 [facebook](#) [twitter](#) [YouTube](#)
Unit 9, Worcester Road Trading Park, Chipping Norton, Oxon. OX 7 5XW. Fax: 01608 644555 Email: sales@morrisphoto.co.uk

Lenspen Sensor Klear Kit

Three Great LensPen Products in a kit. 1 X SensorKlear Loupe to detect dust on the sensor surface. 1 X LensPen Hurricane Blower to remove dry dust. 1 X SensorKlear II pen to remove those dreaded particles of sticky dust.

SensorKlear Kit **SAVE £15**



£54.90

ThinkTank Retrospective 7
A soft-sided camera shoulder bag, which is the perfect size for standard DSLR systems. A rear pocket holds your iPad or and 11" Mac Book Air. With Hook and Loop "Sound Silencers" on the front flap to eliminate noise while opening the bag, you can remain inconspicuous in any situation. These lightweight, ergonomically designed bags use soft and supple fabrics that conform to your body in colours influenced by nature.

Retrospective 7 in a choice of Black/Slate Blue/PineStone

£120.00

Retrospective 30 Black

£138.00

Retrospective 30 Slate Blue

£146.50

Retrospective 20 Black

£118.00

Retrospective 20 Slate Blue

£131.00

Retrospective 10 Black

£112.50

Retrospective 10 Slate Blue

£123.00

Retrospective 5 Black

£109.00

Retrospective 5 Slate Blue

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

£131.00

£112.50

£123.00

£109.00

£107.50

£120.00

£138.00

£146.50

£118.00

Flights of Fancy Pinhole Photography Kit

Interest in pinhole photography has been rekindled in recent years with a growing band of devotees. **Rob Sibley** tries out a pinhole starter kit

IN THIS age of digital imaging, it can be useful to reacquaint ourselves with older, more humble methods to remind us of the essence of photography – the manipulation of light through an aperture. This is where the Flights of Fancy Pinhole Photography Kit comes in. It comprises everything you need to build your own pinhole camera and develop traditional prints, taking you right back to the medium's roots.

CONSTRUCTION

Building the pinhole camera is easy. There's a 24-page booklet that has full instructions, along with a concise history of the technique. The camera is made from six MDF 'sides' that slot together and a five-sided black card insert. The box is secured using two strong elastic bands and a pin is supplied to create the aperture. A wooden shutter screwed to the front of the box controls the exposure. In just ten minutes I had a fully functioning pinhole camera.

IN USE

The camera measures 10x10cm, so is ideal for carrying around and placing on small surfaces. A number of approximate exposure times are suggested, depending on lighting conditions. I found them helpful



The kit comprises a camera and everything you need to develop the prints

as a starting point, but experimentation to perfect the exposure obviously makes for a better result. Mindful that the kit supplies only 14 sheets of 3x3in photographic paper, I used half-cut pieces as test sheets to gauge the correct exposure before exposing a full print. Exposures ranged from 15-25secs on an overcast day in June to 15-20mins using a desk lamp with a 100W bulb. With a lightmeter and a bit of maths to work out the f-number, it's possible to be more accurate when using Multigrade paper, typically with an equivalent ISO of 200.

DEVELOPING

The exposed prints must be developed in a darkroom under a safelight. To create a makeshift safelight, a piece of red Cellophane is included and can be added to a low-watt lamp. Also suggested is the use of a torch, bike light or, as I found, a mobile phone. Trays, gloves and tongs are all provided and the surface area needed for these is very small. Your darkroom could even be a 'dark-cupboard'.

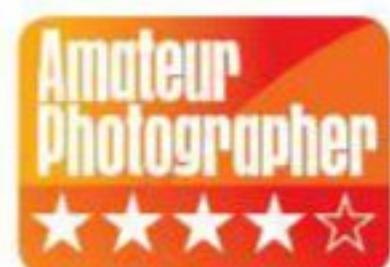
After developing my first few images, it was clear that the MDF sides were not cut perfectly in the corners so light was entering what should be a sealed chamber. The booklet suggests using a wood adhesive to secure the camera and eliminate the light leaks. However, I found that using gaffer tape on all edges was just as good and allowed me to easily

deconstruct the camera for storage.

The simplicity of the camera lends itself to a wide range of experiments. The kit also offers the opportunity to transform your negative to a positive print, although this isn't entirely necessary. I scanned the prints and then inverted them in software. **AP**

Verdict

THE FLIGHTS of Fancy Pinhole Photography Kit costs £21.99



and offers a fantastic introduction to photography and darkroom processes. Using the kit can be a little frustrating, but in some ways that is part of the beauty of practising this most traditional form of photography and processing. The endless possibilities of exposures, along with the ability to modify the pinhole camera, ensures that keen users of the kit will be entertained for as long as they wish to experiment.

Remember that a pinhole camera produces an inverted negative image



The Other Branch, 3 Linglie Mill, Level Crossing Road, Selkirk TD7 5EQ. Tel: 01750 22142. Website: www.theotherbranch.co.uk. RRP £21.99



london camera exchange

Southampton

10 High Street

In-Store Day With Sony

Saturday 14th July

10am - 5pm

Try out the latest range of cameras from Sony

- Cyber-Shot
- **α** SLT
- NEX
- Lenses And Accessories

Full demonstrations by **Sony Representatives** plus our own highly trained staff.

For any questions please call **(023) 80 221597** or Join Us at

www.Facebook.com/LondonCameraExchangeSouthampton

10 High Street, Southampton, SO14 2DH - southampton@lcegroup.co.uk



SONY

make.believe

α

Centres of Excellence

For the latest updates

Scan Me!



Kaiser Starcluster with FREE batteries & charger

LED Camera Light for digital cameras and camcorders. This high performance soft light is perfect for shooting video from your DSLR.

Features:

- * Unique 60 degree angle of light
- * 96 White LRD's 5600K colour temperature
- * Continuously Dimmable
- * Takes any AA batteries or Canon LP-E6
- * Includes pan and tilt joint, diffusor screen, 3200 K artificial light filter and connecting plate
- * Fits camera hot shoe or lighting stand/tripod

ONLY
SRP
£164

Available from participating stockist including:

* ASK - London
(www.askdirect.co.uk)
* Karma - London
(www.askdirect.co.uk)
* Camera World - Chelmsford
(www.camera-world.com)
* Alphotos - Worthing
(www.alphotos.net)

* Camera World - London
(www.camera-world.com)
* Fisical Photographic - Taunton
(www.fisical-photographic.co.uk)
* Focal Point Imaging - Exeter
(www.focalpointphotographic.co.uk)

* Keyphoto - St. Albans
(www.keyphoto.co.uk)
* RPK Photographic - Putney Bar
(www.rpkphotographic.co.uk)
* Speed Graphic - Alton
(www.speedgraphic.co.uk)



Fotospeed
www.fotospeed.com
01249 714555

WANTED FOR CASH Exclusively... **Nikon**

HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
- Exclusively... **Nikon**
40 Churton Street, Pimlico
London SW1V 2LP



www.graysofwestminster.co.uk



Sony NEX-F3

With a built-in flash and an over-the-top, front-viewable rear screen, Sony's entry-level **NEX-F3** is targeted at all family members

Mat Gallagher
Deputy editor

THE NEX-F3 is the first model in Sony's third generation of compact system cameras. The first generation included the NEX-5, the world's smallest and lightest interchangeable-lens camera at the time, and the NEX-3, which was a fractionally larger, plastic-bodied version that sold for a more affordable price. These cameras had sleek and slender bodies thanks to the fact they did not have electronic viewfinders and the flashgun was a separate device included in the box. While this worked for the body size, the lenses needed to be quite large to cover the APS-C-sized sensor, so they

appeared taller than the body. The flagship NEX-7 was added to the second generation, and included both flash and viewfinder in the body, which resulted in a more even match between lens and camera.

The NEX-F3 is the new entry-level model in the range and is a progression from the NEX-3 and NEX-C3 models, but like the NEX-7 it now offers a built-in flash unit. The 'F' in its name stands for family, as this camera has been designed to be used by all members, from granddad to granddaughter, and includes a new feature to aid the popular practice of taking self-portraits.

FEATURES

Taking self-portraits may not be the priority for most serious photographers, but among teenagers and holidaymakers looking to immortalise themselves in a time or a place, it is a popular pastime. The rear screen on

AT A GLANCE

- 16.1-million-pixel CMOS sensor
- Bionz processor
- ISO 200-16,000
- 180° rotating LCD for self-portraiture
- Built-in flash
- Street price £499

the Sony NEX-F3 not only flips up to 90° and down by around 10° for waist-level or overhead shooting, but it will also angle all the way up and over the camera to a full 180° for viewing from in front of the lens. While most cameras offering front-of-lens viewing use a combined horizontal and vertical movement to place the screen either at the side or underneath the camera body, placing it over the top is a more natural arrangement for composition and aids viewing. Positioning the screen in this way while in any of the auto modes will automatically engage the auto portrait setting, so when the shutter is pressed there is a 3sec timer that allows the camera to be steadied and thus reduce camera shake.

For those photographers not interested in self-portraiture, the NEX-F3 still has plenty to offer. First, the sensor is a new 16.1-million-pixel CMOS device. This fractional drop in resolution from the 16.2 million pixels of the NEX-C3 is more than compensated for by a 1/3EV rise in maximum sensitivity, with the camera now offering an ISO 200-16,000 range. The new sensor also allows video to be captured in full HD 1080 (50i), using the AVCHD format.

As with previous NEX models, SteadyShot Inside is featured in the lenses rather than the body, and is included in the SEL 18-55mm kit lens. The shooting modes, which are accessed from the rear dial, include the regular PASM options, as well as Sony's iAuto and the new Superior Auto (iAuto+) modes. Like iAuto, Superior Auto analyses the scene and applies the relevant scene mode, but it also employs one of three processing modes (handheld twilight, anti-motion blur and backlight correction HDR) and, if required, will take a burst of three images that can be combined for the finished shot. Metering is offered with centreweighted and spot options in addition to the multi-segment, 1,200-zone evaluative setting.

The NEX-F3 shoots in raw and JPEG formats, or both simultaneously. The ARW raw files are already compatible with the latest Adobe Camera Raw, and the camera comes with the PlayMemories Home software for image management.

The inclusion of a flash is a

'Flash is a significant feature, but is perhaps more to do with the camera's intended audience'

significant feature for this model, but is perhaps more to do with the intended audience. With higher ISO sensitivities flash becomes less essential, but not having a unit built in may have been off-putting for entry-level users. The flash pops up quite high from the body and can even lean back with the aid of a finger to bounce the light if required. With a guide number (GN) of 6m @ ISO 100, it is slightly less powerful than the GN 7m external unit on the NEX-C3, but refreshes faster at 3secs.

Battery life has been improved through power saving, and now offers a projected 470 shots per charge rather than the 400 shots of the NEX-C3 despite using the same battery. The unit charges in-camera via a USB cable from a PC or wall socket.

8/10

BUILD AND HANDLING

The body of the NEX-F3 is larger in all dimensions than that of the NEX-C3, but most notably in its height, which is necessary to encompass the flash unit. Despite this increase it still weighs 225g and uses the same polycarbonate build with a metal top plate. The larger size is noticeable, but appears much more suited to the lenses, covering their full height, and feels more substantial in the hand. The grip is fairly shallow yet wide, and has a rubberised texture for a secure hold. Having a built-in flash is more practical as the attachment of the external unit could be fiddly and users would have to make the decision to attach it rather than simply press a button. There is still an accessory port on the camera that can be used to attach the EVF5 electronic viewfinder that was released for the NEX-5N.

The power switch and shutter button have been separated, with the latter now sitting further forward on top of the grip. This is a more comfortable position for shooting and leaves the thumb resting on the rear grip pad or poised over the direct movie record and image review buttons. The rear dial now has markings for a left press (for drive mode/ self-timer), although the functions of most of the keys can be customised for the manual-shooting modes, allowing quick access to controls that would otherwise involve a trawl through the menu system. This is welcome relief, as it makes controls easily accessible. However, another custom button placed somewhere on the body would be handy.

8/10

NOISE, RESOLUTION AND SENSITIVITY

The Sony NEX-F3's 16.1-million-pixel sensor delivers a decent level of detail, and

Facts & figures



RRP	£530 (with 18-55mm kit lens)
Sensor	16.1-million-effective-pixel, APS-C (23.5 x 15.6mm) CMOS sensor
Output size	4912 x 3264 pixels
Focal length mag	1.5x
Lens mount	Sony E mount
File format	JPEG, ARW (raw), AVCHD/MP4
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/160sec
ISO	200-16,000
Exposure modes	iAuto, Superior Auto, program, aperture priority, shutter priority, manual, scene selection, sweep panorama, 3D sweep panorama
Metering system	1,200-zone evaluative metering, centreweighted and fixed centre spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 6 presets, Kelvin, plus custom setting
White balance bracket	No
Drive mode	5.5fps
LCD	Articulated 3in LCD with 921,600 dots
Viewfinder type	N/A (port for optional EVF)
Focusing modes	Single, continuous, manual
AF points	25-point (contrast AF, centre, flexible spot, multi-point)
DoF preview	No
Built-in flash	Yes (GN 6m @ ISO 100)
Video	1080 (50i) AVCHD (25fps output), 720p MP4 (30fps)
External mic	Yes (through Sony accessory port)
Memory card	SD, SDHC, SDXC, Memory Stick Pro Duo
Power	Rechargeable NP-FW50 Li-Ion (470 shots)
Connectivity	USB 2.0 Hi-Speed, HDMI
Dimensions	117.3 x 66.6 x 41.3mm
Weight	225g (body only)

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk

RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sony Carl Zeiss Sonnar T* 24mm f/1.8 ZA lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.





noise remains well controlled throughout the range. On our test chart the camera scored 26 on the raw file and 24 on JPEG at the base ISO 200 sensitivity. Impressively, these scores remain constant up to ISO 3200 and only drop to 24 (raw) and 22 (JPEG) at ISO 6400.

Noise levels in the JPEG files remain well controlled up to ISO 6400, too, although unprocessed raw files show that luminance noise is present from ISO 400. Only the ISO 12,800 and 16,000 settings become unusable for critical work, but even at ISO 16,000 detail remains impressive, scoring 20 from the raw and JPEG files.

27/30

WHITE BALANCE AND COLOUR

Colours from the NEX-F3's JPEGs are faithful with plenty of contrast, providing a print-ready image straight from the camera. The creative style settings in the menu, however, provide various alternative colour settings through presets, fine-tuning contrast, saturation and sharpness in each instance.

White balance settings include nine presets with four different fluorescent settings alongside colour temperature and custom settings. For most uses, auto white balance provides accurate colours and remains neutral, although fine adjustment on a four-axis scale can be made to all presets.

9/10

METERING

As we've seen with previous Sony NEX models, the metering performs very well



in its evaluative setting in the NEX-F3. The 1,200-zone system provides an even exposure without compensation in most cases, and manages to maintain highlights in all but the most high-contrast scenes. The spot metering displays a guide on the LCD screen to show the area being metered, but doesn't give an option to link it to the AF point.

8/10

DYNAMIC RANGE

Like earlier Sony sensors, the NEX-F3's new 16.1-million-pixel device holds huge amounts of detail in shadow areas, allowing files to be pushed by at least a few stops to recover detail or purposefully allowed to underexpose to provide a wide range. The dynamic range optimiser (DRO) makes use of this to provide a more even exposure, while the Auto HDR function takes three images with different exposures in a burst and then combines them. Both the DRO and Auto HDR can be activated in manual shooting modes, as well as in the iAuto and Superior Auto settings.

8/10

AUTOFOCUS

Contrast-detection AF on the Sony NEX-F3 gives accurate and fairly speedy focusing. The focus tracking also performs well, keeping locked on to a chosen subject as it moves around the frame. There are options for single, continuous, multi and centre focusing, although the flexible spot option gives most control with 187 positions available in the frame. Close focusing can still be a little slow, however, and

The same image taken at multiple ISO values shows that detail remains impressive up to ISO 6400 and appears almost noise-free beyond ISO 1600

low-light usage still isn't quite up to phase-detection standards.

8/10

LCD, VIEWFINDER AND VIDEO

Having the bracket of the Sony NEX-F3's LCD screen extend to a 180° tilt is clever, but it does seem to limit the amount of downward tilt available, and when the bracket is fully extended the ribbon that connects the monitor is left slightly exposed. The bracket appears sturdy, however, and for waist-level shots it is enjoyable to use.

The LCD screen has a 921,600-dot resolution and provides a clear, crisp image for composition and review. Making use of this screen and its bracket meant that I seldom missed having an electronic viewfinder. However, the EVF designed for the NEX-5N is also compatible with the NEX-F3. It has an impressive 2.359-million-dot resolution, if a high price tag of £320.

One of the reasons for the new sensor in the NEX-F3 is its ability to shoot full HD video. Using the AVCHD format, this is available at 1080 (50i), or 720p in the simpler MP4 format at 720p. A stereo microphone is built into the body, while colour modes such as vivid, sunset and black & white can also be applied to video.

8/10

Below left: The tilting screen is ideal for low-angle shooting, while the dynamic range optimiser helps create a more balanced image

Verdict

THE SONY NEX-F3 is a very capable camera. What it does, it does well, and for an entry-level compact system camera it's difficult to find anything that is really missing. The only exceptions, perhaps, are touchscreen control and Wi-Fi capability, as seen on the new Samsung models. Before testing this camera, I would have argued that it was an electric viewfinder rather than a built-in flash this camera was screaming out for. However, the quality and flexibility of the screen meant that I was happy to compose without a viewfinder, as its waist-level abilities are more appealing than the self-portrait opportunities it creates.

Amateur Photographer
Tested as a
Enthusiast CSC
Rated Very good
84%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2516 Fax 020 3148 8155 e-mail dave_stone@ipcmedia.com

Index to advertisers

Cameraworld	78-79	Kenro Ltd	44, 54	Sigma Imaging (UK) Ltd	29
Campkins Camera Centre Ltd	86	London Camera Exchange	44, 56, 70	SRS Ltd	60
Camtech	61	Mathers of Lancashire	83	The Imagefile	Cover: iv
Cash4cameras	86	Mifsud Photographic	74-77	The Royal Photographic Society	24
Clifton Cameras	4	Morris Photographic Centre	54	Wex Photographic	62-65
Delkin Europe Ltd	85	Nicholas Camera Company	82	Wilkinson Cameras	84
Digital Depot	39	Nikon UK Ltd	Cover: ii	York Cameras (London) Ltd	85
Ffordes Photographic Ltd	80-81	Park Cameras Ltd	71-73, Cover: iii	Classified	87-89
Fotospeed Distribution	56	PosterXXL	86		
Grays of Westminster	16-17, 56				



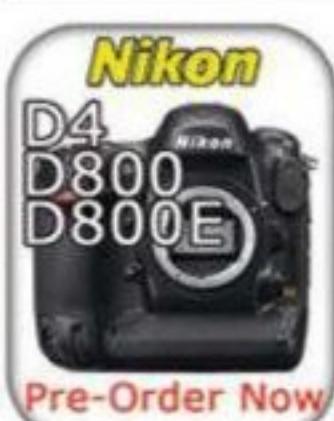
SRS Microsystems

www.srsmicrosystems.co.uk

Mail Order Hot Line 01923 226602



Coming Soon



Nikon
D4
D800
D800E
Pre-Order Now



Nikon
D3200
Call for our latest
price and availability



Nikon
10.5/2.8 G ED DX Fish-eye
10-24/3.5-4.5 AF-S DX
105/2.8G AF-S VR Macro
12-24/4 AF-D DX
14-24/2.8
16-35/4G VR AF-S
16-85/3.5-5.6 AF-S DX
17-55/2.8 IF ED AF-S DX
18-105/3.5-5.6G AF-S VR
18-200/3.5-5.6 VR II AF-S DX
18-55/3.5-5.6G AF-S VR
24/1.4G AF-S ED
24-120/4G AF-S VR IF
28-300/3.5-5.6G ED VR AF-S
35/1.4G AF-S
35/1.8G AF-S
50/1.4 D
50/1.4G AF-S
50/1.8 D
NEW 50/1.8G AF-S
55-200/4.5-5.6 G AF-S DX VR
55-300/4.5-5.6G ED VR AF-S DX
60/2.8 AF-S Micro
70-200/2.8G ED VR II AF-S
70-300/4.5-5.6G AF-S VR
200-400/4G ED VR II AF-S
85/1.4G AF-S
NEW 85/1.8G AF-S
85/3.5 ED VR AF-S DX Micro
SB 700 Flash
SB 910 Flash



Nikon
D3100
D5100
D7000
Call for our latest
price and availability



NIKON 1
V1
£50 Cashback
J1
Lenses
Call for our latest
price and availability

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

WANT TO UPGRADE?
We buy digital
SLR lenses &
cameras!
Call us for a
price today

We now have all
our second hand
equipment on our
website

We stock a
wide range of filters
from:
HOYA **Kenko**
cokin
CREATIVE FILTER SYSTEM

Canon

24-70mm F2.8 L USM	£1049	8-16/4.5-5.6 DC HSM	£549
70-200mm F2.8 L IS II USM	£1999	10-20/4.5-5.6 EX DC HSM	£399
70-200mm F4 L USM	£529	10-20/3.5 EX DC HSM	£459
100mm F2.8 L IS USM Macro	£779	105/2.8 EX Macro DG HSM OS	£549
100-400mm F4.5-5.6 IS USM	£1299	120-400/4.5-5.6 APO OS	£699
10-22mm F3.5-4.5	£689	12-24/4.5-5.6 II DG HSM	£679
15-85mm F3.5-5.6 IS USM	£599	120-300/2.8 EX DG OS HSM	£2049
18-55mm F3.5-5.6 IS USM	£139	150-500/5.6-6.3 APO DG OS	£799
55-250mm F4-5.6 IS	£189	17-50/2.8 EX DC OS HSM	£559
50/1.8 II	£99	17-70/2.8-4.5 DC OS	£349
60mm F2.8 USM Macro	£379	40-50/2.8-4.5 DC OS HSM	£179
70-300mm F4-5.6 IS USM	£429	18-250/3.5-6.3 DC HSM OS	£259

Metz

24 AF-1 Flash	£49	4.5/2.8 EX HSM Circular Fish-eye	£597
36 AF-5 Flash	£69	50-150/2.8 EX DC Mk2	£565
44 AF-1 Flash	£119	50-500/4.5-6.3 DG HSM OS	£1249
50 AF-1 Flash	£165	50/1.4 EX DG HSM	£379
58 AF-2 Flash	£249	50/2.8 Macro DG	£269
		50-200/4.5-6.3 DC OS HSM	£235
		70-200/2.8 EX APO DG	£599
		70-180/2.8 EX DG OS HSM	£899
		12-50mm F3.5-6.3 Macro Super DG	£129
		14-42mm F3.5-6.3 Macro DG	£299
		17mm F2.8 Macro DG	£369
		40-150mm F4.5-6.3 MSC	£229
		45mm F1.8 Macro DG	£239
		75-300mm F4.8-6.7 MSC	£599

OLYMPUS

9-18mm F4-5.6 M.Zu	£479	7-18mm F4-5.6 M.Zu	£479
12mm F2 M.Zu	£599	70-300/4-5.6 APO DG Macro	£179
12-50mm F3.5-6.3 M.Zu	£319	50-500/4.5-6.3 Macro Super DG	£129
14-150mm F4-5.6 M.Zu	£449	70-300/4-5.6 DG OS	£299
14-42mm F3.5-6.3 M.Zu	£109	70/2.8 EX Macro DG	£369
17mm F2.8 M.Zu	£199	85.1.4 EX DG HSM	£699
40-150mm F4.5-6.3 MSC M.Zu	£229	EF 610 DG ST Flash	£159
45mm F1.8 M.Zu	£239	EF 610 DG SUPER Flash	£229
75-300mm F4.8-6.7 M.Zu	£599		

OLYMPUS

Body	£229	Body	£229
14-42mm F4-5.6 II R	£295	14-42mm F4-5.6 II R	£295
Twin Lens	£419	Twin Lens	£419

OLYMPUS

Body	£299	Body	£299
14-42mm F4-5.6 II R	£369	14-42mm F4-5.6 II R	£369
Twin Lens	£499	Twin Lens	£499

OLYMPUS

Body	£529	Body	£529
17mm F2.8	£599	17mm F2.8	£599
14-42mm F4-5.6 II R	£629	14-42mm F4-5.6 II R	£629

OLYMPUS

E&OE



Digital Photography

CANON EOS 5D BODY COMP WITH ALL ACCESSORIES	EXC+++ £625.00
CANON EOS 40D 10.1 Mp COMPLETE WITH ALL ACCESS	MINT BOXED £365.00
CANON EOS 30D COMPLETE WITH ALL ACCESSORIES	MINT BOXED £265.00
CANON EOS 350D 8.0Mp + CAN 18-55 + ACCESS	MINT BOXED £199.00
CANON EOS 500D (15.1Mp) BODY WITH ALL ACCESS	MINT BOXED £355.00
CANON EOS 550D (18.0Mp) BODY WITH ALL ACCESS	MINT BOXED £375.00
CANON POWERSHOT G9 COMPLETE WITH ALL ACCESS	MINT £225.00
CANON POWERSHOT G9 COMPLETE WITH CHARGER	EXC+++ £169.00
CANON 220 EX SPEEDLITE	EXC+++ £59.00
CANON 270 EX SPEEDLITE	MINT BOXED £115.00
CANON 380 EX SPEEDLITE	MINT CASED £79.00
CANON 420 EX SPEEDLITE	MINT CASED £99.00
CANON 430 EX MK II SPEEDLITE	MINT CASED £169.00
CANON 430 EX SPEEDLITE	MINT CASED £139.00
CANON 430 EX SPEEDLITE	MINT CASED £125.00
CANON 550 EX SPEEDLITE	MINT CASED £189.00
CANON 580 EX SPEEDLITE	MINT BOXED £245.00
CANON BG-E1 BATT GRIP FOR EOS 3000	MINT BOXED £45.00
CANON BG-E2N BATT GRIP FOR EOS 20D/30D/40D/50D	MINT- £75.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D	MINT BOXED £59.00
CANON BG-E6 BATT GRIP FOR EOS 5D MKII	MINT- £189.00
QUANTUM TURBO 2 + METZ AND CANON LEADS + CHGR	MINT BOXED £195.00
NIKON D3 X BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED £2,995.00
NIKON D3 BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED £1,895.00
NIKON D700 BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED £1,395.00
NIKON D7000 BODY COMPLETE (VERY LOW USE)	MINT BOXED AS NEW £765.00
NIKON D300 S BODY KIT COMPLETE WITH ALL ACCESS MINT BOXED AS NEW £875.00	
NIKON D300 S BODY KIT COMPLETE WITH ALL ACCESS	MINT- £845.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES	EXC++ BOXED £635.00
NIKON D200 BODY COMPLETE WITH ALL ACCESS	MINT BOXED £445.00
NIKON D100 BODY + NIKON MB-D100 GRIP + ACCESS	MINT- £195.00
NIKON D90 WITH NIK 18-105 VR LENS KIT + ALL ACCS	MINT BOXED £545.00
NIKON D80 BODY WITH ACCESSORIES	EXC+ £245.00
NIKON D60 BODY WITH 18-55 AF-S VR NIKON LENS	MINT BOXED £269.00
NIKON MB-D11 GRIP FOR NIKON D7000	MINT- £195.00
NIKON MB-D10 FOR D300/300S/700	MINT BOXED AS NEW £189.00
NIKON MB-D10 FOR D300/300S/700	MINT BOXED £169.00
NIKON S8000 SPEEDLIGHT COMPLETE	MINT BOXED £289.00
NIKON S800DX SPEEDLIGHT WITH MANUAL	MINT- £125.00
NIKON SB 30 SPEEDLIGHT FLASHGUN	MINT BOXED AS NEW £95.00
NIKON MC 36 REMOTE CONTROL	MINT- £95.00
OLYMPUS E300 + 14-45MM LENS + ALL ACCESSORIES	MINT £199.00
SIGMA 10-20mm f4.5/6 DC EX HSM FOR OLYMPUS 4/3rds	MINT-HOOD £299.00
OLYMPUS 14 - 45mm 13.5/5.6 ZUIKO DIGITAL 4/3rds LENS	MINT-HOOD £99.00
OLYMPUS 14 - 42mm 13.5/5.6 MK II "R" MSC MICRO 4/3rds MINT AS NEW £165.00	
OLYMPUS HLD-5 BATTERY GRIP FOR E520 BODY	MINT £69.00
OLYMPUS 13.5mm 13.5 MACRO ZUIKO DIGITAL 4/3rds	MINT BOXED £165.00
PENTAX Q DIGITAL BLACK WITH 8.5mm LENS	MINT BOXED £245.00
PENTAX 18 - 55mm 13.5/5.6 AL WEATHER RESISTANT	MINT BOXED £99.00
PANASONIC G1 COMPLETE WITH 14-45 LENS KIT	MINT BOXED £275.00
PANASONIC G1 BODY COMPLETE WITH ACCESSORIES	MINT BOXED £145.00
PANASONIC GX1 BODY COMPLETE ALL ACCESSORIES	MINT BOXED £365.00
SONY NEX 7 BODY COMPLETE ONLY 5 WEEKS OLD	MINT BOXED AS NEW £85.00
SONY DSC-HX10V 16.2 Mp 30x ZOOM CARL ZEISS LENS	MINT BOXED £245.00
SONY ALPHA 28 - 75mm 12.8 SAM LENS	MINT BOXED £495.00
SIGMA 18 - 200mm 13.5/5.6 DC SLR GLASS FOR SONY	MINT BOXED £125.00
SIGMA 2.0 x APO DG T/CONVERTER FOR SONY ALPHA	MINT BOXED £145.00
SONY ALPHA HVL-F36AM FLASH GUN	MINT CASED £145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY	MINT- £365.00
CANON EOS 1NHS	MINT- BOXED £265.00
CANON EOS 5 BODY	EXC+++ £59.00
CANON EOS 30 BODY + BP300 BATT GRIP	MINT £75.00
CANON EOS RT BODY (ELICAL MIRROR)	MINT £99.00
CANON F1 AE BODY INSTRUCTIONS AS NEW	MINT BOXED £99.00
CANON 17 - 40mm f4 USM "L" + HOOD AND CASE	MINT BOXED AS NEW £525.00
CANON 70 - 200mm 12.8 USM "L" IMAGE STAB + HOOD	MINT CASED £1,275.00
CANON 70 - 200mm 14 USM "L" + HOOD AND CASE	MINT BOXED £425.00
CANON 70 - 200mm 14 USM "L" IMAGE STABILIZER	MINT BOXED £795.00
CANON 70 - 200mm 14 USM "L" IMAGE STABILIZER	MINT- £765.00
CANON 70 - 300mm 14.5/6 USM IMAGE STAB DO LENS	MINT BOXED £765.00
CANON TS-E 24mm 13.5 TILT AND SHIFT + CASE	MINT BOXED £899.00
CANON 300mm 14 USM "L" IMAGE STABILIZER	MINT £85.00
CANON 50mm F1.4 USM	MINT £225.00
CANON 10 - 22mm EFS 13.5/4.5 USM + HOOD	MINT AS NEW £519.00
CANON 17 - 35mm f4.5/6 IMAGE STABILIZER	MINT BOXED £235.00
CANON 18 - 55mm 13.5/5.6 EFS IMAGE STABILIZER	MINT £95.00
CANON 20 - 35mm 13.5/4.5 USM	MINT- £185.00
CANON 28 - 80mm 13.5/5.6 USM	MINT £79.00
CANON 28 - 80mm 13.5/5.6 AUTOFOCUS	MINT £49.00
CANON 28 - 105mm 13.5/5.6 USM	MINT BOXED £145.00
CANON 28 - 200mm 13.5/5.6 USM + HOOD	MINT BOXED £199.00
CANON 35 - 80mm 14.5/6 EF MKII	MINT £39.00
CANON 55 - 200mm 14.5/6 USM MKII	MINT BOXED £99.00
CANON 70 - 210mm 13.5/4.5 EF USM WITH HOOD	MINT £95.00
CANON 70 - 300mm 14.5/6 USM IMAGE STABILIZER	MINT BOXED £319.00
CANON 70 - 300mm 14.5/6 USM IMAGE STABILIZER	MINT-HOOD £319.00
CANON 75 - 300mm 14.5/5.6 USM MK II (LATEST)	MINT BOXED AS NEW £165.00
CANON 80 - 200mm 14.5/5.6 EF MK II	MINT BOXED £65.00
CANON 80 - 200mm 14.5/5.6 EF USM	MINT £89.00
CANON EF 2.0x EXTENDER MK II	MINT £265.00
TELEPLUS (KENKO) 1.4x TELECONVERTER PRO-300 DG	MINT BOXED £129.00
TELEPLUS (KENKO) 2.0x TELECONVERTER PRO-300 DG	MINT BOXED £149.00
CANON 50D EZ FLASH + INST	MINT BOXED £89.00
CANON 50D EZ FLASH + INST	MINT CASED £75.00
CANON 420 EZ FLASH	MINT CASED £49.00
CANON OC - E3 FLASH OFF CAMERA SHOE CORD	MINT BOXED £45.00
CANON ANGLE FINDER B	MINT BOXED £79.00
CANON RS 80N3 REMOTE RELEASE	MINT BOXED £35.00
CANON LCS TRANSMITTER AND RECEIVER	MINT £125.00
SIGMA 20mm 11.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £379.00
SIGMA 20mm 11.8 EX DG ASPHERIC RF (LATEST)	MINT - CASED £325.00
SIGMA 24mm 11.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 17 - 35mm 12.8 EX HSM ASPHERICAL	MINT CASED £169.00
SIGMA 18 - 125mm 13.8/5.6 DC 0.5 HSM (LATEST)	MINT CASED £189.00
SIGMA 18 - 200mm 13.5/6.3 DC SLR GLASS	MINT BOXED £99.00
SIGMA 24 - 70mm 12.8 EX DG MACRO + HOOD	MINT BOXED £299.00
SIGMA 70 - 200mm 12.8 EX D HSM APO	MINT CASED £399.00
SIGMA 70 - 200mm 12.8 EX D HSM MACRO II	MINT CASED £575.00
SIGMA 120 - 300mm 12.8 EX DG APO, HSM (SUPERB LENS)	MINT CASED £1,399.00
SIGMA 170-500mm 15/6.3 APO AF DIGITAL COMPATIBLE	MINT BOXED £325.00

Medium & Large Format

VOIGTLANDER BESSA R4x 21,25,28,35,50 FRAMES (RARE)	MINT BOXED £499.00
VOIGTLANDER 15mm 14.5 S/W HELIAR ASP + FDR SIL	MINT BOXED AS NEW £295.00
VOIGTLANDER 35mm 11.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 28mm f1.9 ULTRON + HOOD	MINT BOXED £375.00
VOIGTLANDER 28mm 12mm ULTRON BLACK/HAIR FILTER	MINT- £369.00
VOIGTLANDER 28mm 13.5 COLOR SKOPAR + FINDER	MINT- £345.00
VOIGTLANDER 50mm f1.1 BLACK NOKTON LEICA M MOUNT	MINT- £845.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT	MINT BOXED AS NEW £475.00
VOIGTLANDER 90mm 13.5 APO LANTHAR (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R	MINT- £15.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS	MINT BOXED AS NEW £245.00
VOIGTLANDER 15 - 35mm VIEWFINDER 1.3/1.5 M9/M8 etc	MINT- £369.00

TAMRON 18 - 270mm f3.5/6.3 Di II VC PZD (LATEST)	MINT BOXED £325.00
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON 24mm f2.8 FD COMPLETE WITH HOOD	MINT BOXED £119.00
CANON 28mm f2.8 FD WITH CAPS	MINT £39.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH INSTRUCTIONS + STRAP	MINT- BOXED £399.00
CONTAX 28mm f2.8 BIGOD WITH CONTAX HOOD + FILTER	MINT BOXED £345.00
CONTAX 90mm f2.8 SONNAR "G"	MINT BOXED £199.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00

CONTAX TX TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX ARIA BODY (SUPERB STRAP, INSTRUCTIONS)	MINT BOXED £269.00
CONTAX ST BODY	EXC+++ £229.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX TLA 280 FLASH FOR G1/G2	MINT- £95.00</



wex
photographic
warehouse express

Voted Best Online Retailer 2002-2011
Best Specialist Retailer 2010-2011
Good Service Award Gold Winner 2011-2012

PROFESSIONAL
Dealer

J1



White, Red, Silver or Black

10.1 megapixels

60.0 fps

1080p movie mode

£50 CASHBACK*

Nikon 1: J1 From £366

J1 + 10-30mm £316 Inc Cashback* £366

J1 + 10mm £339 Inc Cashback* £389

J1 + 10-30mm + 30-110mm £445 Inc Cashback* £495

V1 + 10-30mm £554.90 Inc C/back* £604.90

V1 + 10mm £599 Inc Cashback* £649

V1 + 10-30mm + 30-110mm £679 Inc Cashback* £729

Nikon 1 Cashback* ends 31.08.12

Nikon
D3200

Red or Black



24.2 megapixels

4.0 fps

1080p movie mode

NEW!



Nikon
D5100

YEAR
WARRANTY

16.2 megapixels

4.0 fps

1080p movie mode



**SAVE
£120
ON RRP**

Nikon
D300s

YEAR
WARRANTY

12.3 megapixels

7.0 fps

720p movie mode

**SAVE
£400
ON RRP**

Nikon 1: J1 From £366

NEW! D3200 From £559

D3200 Body

£559

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR

£649

RECOMMENDED D3200 ACCESSORIES:

Nikon MC-DC2 Remote Control

Nikon WU-1a Wireless Mobile Adapter

Nikon ME-1 Stereo Microphone

Nikon GP-1 GPS Module

D5100 From £449

D5100 Body

RRP £549.99

£449

D5100 + 18-55mm f3.5-5.6 G AF-S DX VR

£519

D5100 + 18-55mm VR + 55-200mm

£705.99

CUSTOMER REVIEW: D5100 + 18-55mm VR

★★★★★ 'Ideal for holidays', 'versatile'

Lionheart - Surrey

D300s From £1099

D300s Body

RRP £1499.99

£1099

RECOMMENDED D300s ACCESSORIES:

Nikon EN-EL3e Lithium Ion Battery

£54.95

Nikon MB-D10 Battery Grip

£279

CUSTOMER REVIEW: D300s + 18-55mm VR

★★★★★ 'The perfect combo for a Pro-sumo' Robin - Bristol

Nikon 1 Cashback* ends 31.08.12

Nikon
D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body



Battery Grip & Lens

available separately

**UP TO
£180
CASHBACK***

NIKON FX CASHBACK*† WITH D800(D) purchases:

AF-S 14-24mm f2.8 G ED £100 Cashback*

AF-S 24-70mm f2.8 G ED £80 Cashback*

AF-S 16-35mm f4.0 G ED VR £75 Cashback*

AF-S 24-120mm f4.0 G ED VR £75 Cashback*

AF-S 28-300mm f3.5-5.6 G ED VR £60 Cashback*

AF-S 105mm f2.8 G IF-ED VR Micro £50 Cashback*

AF-S 50mm f1.4 G £35 Cashback*

AF-S 14-24mm f2.8 G ED £100 Cashback*

AF-S 24-70mm f2.8 G ED £80 Cashback*

AF-S 16-35mm f4.0 G ED VR £75 Cashback*

AF-S 24-120mm f4.0 G ED VR £75 Cashback*

AF-S 28-300mm f3.5-5.6 G ED VR £60 Cashback*

AF-S 105mm f2.8 G IF-ED VR Micro £50 Cashback*

AF-S 50mm f1.4 G £35 Cashback*

NEW! D800 Body

From £2599

Nikon
D3x

YEAR
WARRANTY

24.5 megapixels

7.0 fps

full frame

CMOS sensor

D3x From £5034

D3x Body

£5034

CUSTOMER REVIEW: D3x Body

'As good as it gets'

Peterthegreat - Kent

Nikon
D4

YEAR
WARRANTY

16.2 megapixels

11.0 fps

full frame

CMOS sensor

NEW! D4 From £5289

NEW! D4 Body

£5289

NIKON FX CASHBACK*† WITH D4 purchases:

AF-S 14-24mm f2.8 G ED £100 Cashback*

£100 Cashback*

AF-S 24-70mm f2.8 G ED £80 Cashback*

£80 Cashback*

AF-S 16-35mm f4.0 G ED VR £75 Cashback*

£75 Cashback*

AF-S 24-120mm f4.0 G ED VR £75 Cashback*

£75 Cashback*

AF-S 28-300mm f3.5-5.6 G ED VR £60 Cashback*

£60 Cashback*

AF-S 105mm f2.8 G IF-ED VR Micro £50 Cashback*

£50 Cashback*

AF-S 50mm f1.4 G £35 Cashback*

£35 Cashback*

NIKON FX CASHBACK*† ends 30.09.12

01603 208761
Advice line: 01603 208302
Call us Mon-Fri 8am-7pm
Visit www.wexphotographic.com

Canon



EOS 1100D
12.2 megapixels
3.0 fps
720p movie mode
SAVE UP TO £84 ON RRP

1100D From £304
1100D Body RRP £379 £304
1100D + 18-55mm f3.5-5.6 IS II RRP £459 £375

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve' Liz - South West

Canon EOS 600D



600D From £499
600D Body £499
600D + 18-55mm f3.5-5.6 IS II £569
600D + 18-135mm f3.5-5.6 IS £729
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II £789

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' Wheelyjon - Suffolk

Canon EOS 650D



650D From £699
NEW! 650D Body
+ 300EG Gadget Bag** £699

650D From £699
NEW! 650D + 18-55mm f3.5-5.6 IS II £799
NEW! 650D + 18-55mm f3.5-5.6 IS II £1018
NEW! 650D + 18-135mm f3.5-5.6 IS STM £1019
+ 300EG Gadget Bag** £1019
**Offer ends 31.08.12

550D Body £439
550D + 18-55mm f3.5-5.6 IS £519

Canon EOS 60D



60D From £749
60D Body RRP £1049.99 £749

60D From £749
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 £844
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 £948.90
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 £985
60D + 17-55mm f2.8 IS USM RRP £1949.99 £1539

SAVE £410 ON RRP

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera' Adrian - UK

Canon EOS 7D



7D Body £1099
7D + 18-135mm f3.5-5.6 IS RRP £1999.99 £1335
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 £1649
7D + 70-300mm L IS USM RRP £2899.99 £2220

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around' Shugge - Scotland

Canon

NEW! EOS 5D Mark III

• 61 point AF with 41 cross type sensors
• ISO standard: 100-25,600 (expandable from 50-102,400)
5D Mark III Body £2999
5D Mark III + 24-105mm f4.0 L IS USM £3689
5D Mark III + 24-70mm f2.8 L USM II £5298

5D Mark III RECOMMENDED ACCESSORIES:
Canon GP-E2 GPS Receiver £299
Canon ST-E3-RT Speedlite Transmitter £309
Canon BG-E11 Battery Grip £329
Canon 600EX-RT Flashgun £649
Canon WFT-E7B Wireless Transmitter £789

NEW! 5D Mark III

From £2999

CUSTOMER PRODUCT REVIEWS
There are currently over 7000 product reviews on our site - visit us today to read what our customers think of the products we sell!

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ 'Awesome IQ and ISO Performance' JDA@Bollington - Cheshire

Canon 1D X



1D X Body PRE-ORDER £5299

1D X RECOMMENDED ACCESSORY:
Canon LP-E4N Battery £149.99
Canon GP-E1 GPS Unit £267.99
Canon WFT-E6 Wireless File Transmitter £579.99

Write a review on a product we sell and you could win a £50 Wex Photographic voucher in our monthly prize draw. T&C's apply. Visit www.wexphotographic.com today!

Memory Cards

SanDisk



Extreme Pro:
95MB/s SDHC
8GB £39
16GB £59
32GB £99
64GB SDXC £199

SanDisk Extreme:
60MB/s UDMA CompactFlash
8GB £49
16GB £79
32GB £139

SanDisk Extreme Pro:
90MB/s UDMA CompactFlash
16GB £129
32GB £199.95
64GB £399

Eye-Fi Card with Adapter:
4GB £39.95
8GB £59.95
SanDisk ImageMate USB 3.0 12-in-1 Reader: White £34.95

SONY **NEW! Sony XQD™ Memory Card:** QDQ 125MB/s XQD

16GB £145
32GB £229
NEW! Sony XQD™ Readers: XQD Card USB 3.0 Reader £49
XQD Express Card Adapter £79

NEW! Sony Experience: UHS-I 30MB/s SDHC
4GB £14
8GB £19
16GB £29
32GB £59

NEW! Sony Expert: UHS-I 94MB/s SDHC
8GB £39
16GB £59
32GB £99
64GB £149

Wex Gallery

A chance to win up to a £100 Wex Voucher in our monthly Photo Comp...



Or visit <http://bit.ly/GfIPha>

Flashguns & Macroflash

Canon Speedlites:

270EX II £139
320EX £188
430EX II £209.95

Macrolites:

MR-14EX £459.99
MT-24EX £749

Nikon Speedlights:

SB400 £124.99
SB700 £234.99
SB910 £359.99

Speedlight Kits:

R1 Close-Up £417.99

SONY Flashguns:

R1C1 £598
HVL-F58AM £399.99
HVL-F43AM £229

OLYMPUS Flashguns:

FL-50R £499
NEW! FL-600R £299

PENTAX Flashguns:

AF 540FGZ £349.99
AF 360FGZ £249.99

Metz Flashguns:

24 AF-1 £54.95
44 AF-1 £129
50 AF-1 £180
58 AF-2 £279

Macro flash:

15 MS-1 £295.99
EF 610 DG ST £129.99
EF 610 DG Super £209.99

SIGMA Flashguns:

EM-140 DG Macro Flash From £314.99

Nissin Flashguns:

Di466 £81.99
Di622 II £119

Macro Flash:

Di866 £199
MF18 £299

SUNPK Flashguns:

PZ42X £119.99
PF30X £81.99

Ringflash:

16R Pro £337.99

STOFEN

Choose from three colours:
White: Diffused bare-bulb effect
Green: Ideal for fluorescent tube lit environments
Gold: For warming skin tones and for overall warming of the shot
Omni-Bounce From £12.99

FOGSCO

Strobist Filter Collection £8.99

westcott

Micro Apollo £24.99
Collapsible Umbrella Flash Kit £65

Rogue

FlashBender From £23.99

Viewfinder Photography

Speedlite Accessory kit £50
7-in-1 110cm Reflector £24.99

wex pro

Speedlite Accessory kit £50
7-in-1 110cm Reflector £24.99

Terms and Conditions

All prices incl. VAT at 20%. Prices correct at time of going to press. **FREE Delivery**** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100. £3.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50**. (**Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges. J.E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2012.

*CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.

Wex Showroom – visit us today

• Touch, Try and Buy latest Cameras & Accessories
• Over 13,000 products to choose from
• Award winning specialists!

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Unit B, Frenbury Estate, Norwich, NR6 5DP.

Lumiblitz

Flash Diffusers:
Softbox £30.99
Softbox III £43.99
Pop Up £13.99

HONPHOTO

Traveller8 Softbox £54
PortAbbox From £22.99
Folding Softbox From £61.99

INTERFIT

Ezybox Softbox £44.99
Ezybox Hotshoe From £70
TriFlash Kit From £89.99

Lastolite Professional

Off Camera flash Cord From £30.99
Tilthead £17.99



wex

photographic warehouse express

Voted Best Online Retailer 2002-2011
Best Specialist Retailer 2010-2011
Good Service Award Gold Winner 2011-2012

Digital SLR Lenses

Canon



NEW!

NEW! EF 40mm
f2.8 STM
£229

Canon



NEW!

EF 24mm
f2.8 IS USM
£749

Canon



NEW!

EF-S 18-135mm
f3.5-5.6 IS STM
£479

Canon



NEW!

EF 24-70mm
f2.8 L USM II
£2299

Nikon



NEW!

85mm
f1.4 G
AF-S
£1248

Nikon



NEW!

18-300mm
f3.5-5.6 ED
AF-S VR
£849

Nikon



24-120mm
f4 G ED
AF-S VR
£829.99

Nikon



55-300mm
f4.5-5.6 G
AF-S DX VR
£289.90

CANON LENSES

TS-E 17mm f4.0 L	£1957
EF 24mm f1.4 L II USM	£1339
EF 24mm f2.8	£369
TS-E 24mm f3.5 L II	£1699.90
EF 28mm f1.8 USM	£382.99
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.90
TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£289
EF-S 60mm f2.8 USM Macro	£359.90
MP-E 65mm f2.8 1-5x Macro	£844
EF 85mm f1.2 L II USM	£1749
EF 85mm f1.8 USM	£309.90
TS-E 90mm f2.8	£1118.95
EF 100mm f2.8 USM Macro	£449
EF 100mm f2.8 L IS USM Macro	£719
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1249.99
EF 200mm f2.8 L USM II	£639
EF 300mm f2.8 L IS USM II	£5498
EF 300mm f4.0 L IS USM	£1153
EF 400mm f2.8 L IS USM II	£8868.90
EF 400mm f5.6 L USM	£1089.90
EF 500mm f4.0 L IS USM II	£8489
EF 600mm f4.0 L IS USM II	£10999
EF 800mm f5.6 L IS USM	£10295
EF 8-15mm f4.0 L USM Fisheye	£1149
EF-S 10-22mm f3.5-4.5 USM	£655
EF-S 15-85mm f3.5-5.6 IS USM	£599
EF-S 16-35mm f2.8 L USM MkII	£1189
EF 17-40mm f4.0 L USM	£615
EF-S 17-55mm f2.8 IS USM	£799.95
EF-S 17-85mm f4.0-5.6 IS USM	£359
EF-S 18-55mm f3.5-5.6 IS II	£148
EF-S 18-135mm f3.5-5.6 IS	£334
EF-S 18-200mm f3.5-5.6 IS	£419
EF 24-105mm f4.0 L IS USM	£899

NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£523
14mm f2.8 D AF ED	£1213.85
16mm f2.8 D AF Fisheye	£597.85
20mm f2.8 D AF	£463.85
24mm f1.4 G AF-S ED	£1595
24mm f2.8 D AF	£332.85
24mm f3.5 D ED PC-E	£1383.85
NEW! 28mm f1.8 G AF-S	£619
28mm f2.8 D AF	£220.89
35mm f1.8 G AF-S DX	£159.90
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-E ED Micro	£1393.90
50mm f1.4 G AF-S	£292.90
50mm f1.4 D AF	£232.99
50mm f1.8 D AF	£106
50mm f1.8 G AF-S	£179
60mm f2.8 G AF-S ED Micro	£394.99
85mm f1.4 D AF	£897.89
85mm f1.8 D AF	£302.99
85mm f2.8 D PC-E Micros	£1357.90
85mm f3.5 G ED AF-S VR DX Micro	£413.90
105mm f2.8 G AF-S VR IF ED Micro	£619
135mm f2.0 D AF DC	£964.95
180mm f2.8 D AF IF-ED	£627.90
200mm f2.0 G ED AF-S VR IF	£3128.90
200mm f4.0 AF Micro	£1123.89
300mm f2.8 G ED VR II AF-S	£4054.95
300mm f4.0 D AF-S IF ED	£974.99

SIGMA LENSES

30mm f1.4 EX DC	£379
50mm f2.8 EX Macro	£269
50mm f1.4 EX HSM	£379
70mm f2.8 EX Macro	£369
85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£549
150mm f2.8 EX DG OS HSM Macro	£799
300mm f2.8 EX DG	£2197
500mm f4.5 EX DG	£3769
800mm f5.6 APO EX DG HSM	£4319
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	From £399
10-20mm f3.5 EX DC HSM	£459

TAMRON LENSES

60mm f2.0 Di II LD SP AF Macro	£353.99
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£374
17-50mm f2.8 XR Di II VC	£365
18-200mm f3.5-6.3 XR Di II	£174.95
18-270mm f3.5-6.3 Di II VC PZD	£395
28-75mm f2.8 XR Di	From £369.95
70-300mm f4.0-5.6 SP Di VC USD	£322.99

We also sell Lens Filters from
these Leading Brands:

at www.wexphotographic.com

Digital Compact Cameras

Canon



IXUS Models:

IXUS 1100 HS Silver, Red or Black RRP £369 £269

PowerShot Models:

PowerShot A4000 Pink, Blue, Silver or Red RRP £169 £134

PowerShot SX240 HS Pink, Silver or Black RRP £299 £249

PowerShot SX260 HS Red, Grey, Green or Black RRP £264

PowerShot D20 (Underwater Camera) Silver, Blue or Yellow RRP £289

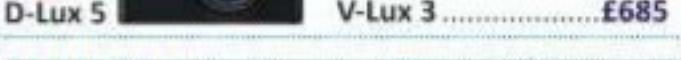
PowerShot S100 Black RRP £439 £349

PowerShot G12 Black RRP £449.99 £374

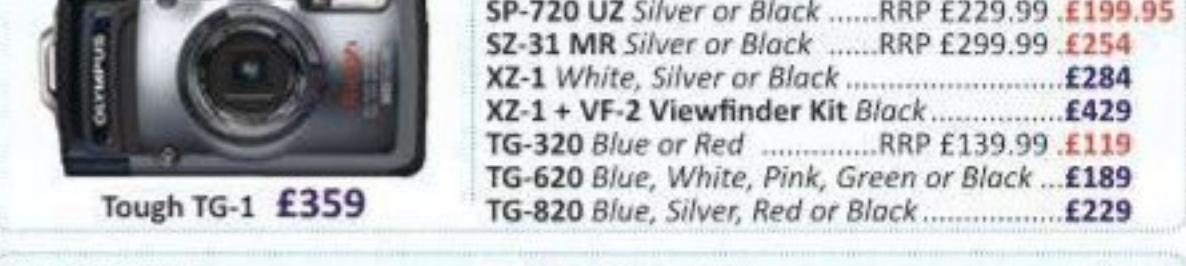
PENTAX



Leica



OLYMPUS



SONY



Sony Compact Cashback* offer ends 18.07.12. T&C's apply see website.

Panasonic



Nikon



Fujifilm



FinePix F660 EXR Blue, Red, Black or White RRP £239.99 £184

FinePix Z1000 EXR Green, Purple or White RRP £249.99 £199

FinePix SL300 Black RRP £329.99 £229

FinePix F770 EXR Black, Red, Blue or White RRP £329.99 £249

FinePix P310 Black or White RRP £279.99 £224

Fine

01603 208761
Advice line: 01603 208302
Call us Mon-Fri 8am-7pm
Visit www.wexphotographic.com

Photo Bags & Rucksacks



Pro Messenger
Slate Grey

Pro Messenger:
160 AW £159
180 AW £169
200 AW £179



Flipside
Black
200 £64
300 £74
400 AW £94
500 AW £99



Supreme Hard Cases:
27F £39.95
37F £84
38F £79
40F £104
46F £139
53F £179.99



Expedition:
4x £99
5x £109
6x £129



RuggedWear:
F-5XB £89.95
F-5XZ £109.95
F-6 £129.95
F-803 £159.95
F-2 £169.95



DL Series Backpack:
DR-465 £79.95
DR-466 £89.95
DR-467 £99.95



Manfrotto
Imagine More



Billingham
Hadley
Pro
Original
Canvas
Khaki/Tan



Hadley: Canvas/Leather:
Khaki/Tan, Black/Tan,
Black/Black.
FibreNyte/Leather: Khaki/Tan,
Sage/Tan, Black/Black.
Digital £109
Small £129
Large £149
Pro Original £164



335 FibreNyte
Khaki/Tan
5 Series: Khaki/Tan,
Black/Tan, Black/Black. Fibre-
Nyte/Leather: Khaki/Tan,
Sage/Tan, Black/Black.
335 £254.95
225 £249
445 Black/Tan, Khaki/Tan,
Black/Black, Sage
FibreNyte/Tan £279
555 Black/Tan, Khaki/Tan,
Black/Black £314.95

Tripods & Heads



055XPROB
• 178.5cm
Max Height
• 10cm
Min Height



190CXPRO4
• 146cm
Max Height
• 8cm
Min Height



MTL8361B
• 161cm
Max Height
• 26.2cm
Min Height



GT3542 LS
• 146.5cm
Max Height
• 9.4cm
Min Height

055 Series:
055XDB £109.95
055XB £114
055XPROB £104.95
055XV £134.95
055CX3 £229.95
055CXV3 £249.99

190 Series:
190XDB £89
190XB £99.95
190XPROB £94.95
190CX3 £189
190CXV3 £219

MTL Adjustable Series:
9351B £69.95
+ MH5011 Head £109.95
9361B £109.95
+ MH5001 Head £139
8351B £179
8350B £189
8361B £209
8360B £224.95
8271B £319

Vitruvian Series:
VGRN8225 Tripod
+ MH5310-630 Ball Head £284
VGRN8265 Tripod
+ MH5501-652 Ball Head £349



Wex Photographic
are proud to
announce being
awarded Gold
in the Online
Retailer category
in this years Good
Service Awards.

Thank you for your votes!

Want the latest Professional Printer,
Inks or Camcorder? browse these and
more on our site today!
www.wexphotographic.com

Computing & Software



iPod Touch 4G
From £169



iPod Nano 6G
From £119



Mac Mini
From £509



Small £194.99
Medium £329.95
Large £429.95



ColorMunki
Display £109
Spyder4
Express £89
Spyder4
Pro £114



Lightroom 4 £99
Lightroom 4
upgrade £59

Studio Lighting & Accessories



Gemini Kits:
Flash Heads, 2x Reflectors, 2x
Umbrellas, 2x Light Stands, 2x
Power Leads, Sync Lead and Kit
Bag.

200/200 Twin Head £454

400/400 Twin Head £539

Pulsar Radio Trigger
Twin Pack £219.99



BXRI Kits:
BXRI Heads, 2x Portolite Softboxes,
2x ClipLock Stands, 1x Skyport
Transmitter, 2x Mains Leads, Head
Case and Stand Bag.

250/250 Twin Head £765

250/500 Twin Head £829

500/500 Twin Head £889

Colorama 1.35x11m £34.99

1.72x11m £43.99

2.72x11m £53.99



EzyBalance 12% HiLite w/Train
Background Support £299



Reflectors From:
50cm £22.99
75cm £32.99
95cm £53.99
120cm £74.99



Reflectors From:
50cm £22.99
75cm £32.99
95cm £53.99
120cm £74.99



Reflector Kits:
inc Honeycomb & Diffuser
42cm £99
55cm £129
70cm £159



Lightmeters
Sekonic L-308s £229.99

L358 £139

DigiPro F £159.99

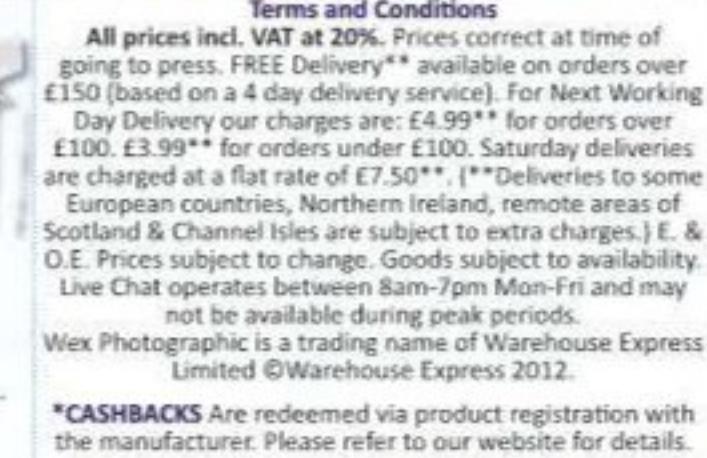


Lightmeters
Gossen £229.99

Colorama 1.35x11m £34.99

1.72x11m £43.99

2.72x11m £53.99



Terms and Conditions
All prices incl. VAT at 20%. Prices correct at time of
going to press. FREE Delivery** available on orders over
£150 (based on a 4 day delivery service). For Next Working
Day Delivery our charges are: £4.99** for orders over
£100. £3.99** for orders under £100. Saturday deliveries
are charged at a flat rate of £7.50**. (**Deliveries to some
European countries, Northern Ireland, remote areas of
Scotland & Channel Isles are subject to extra charges.) E. &
O.E. Prices subject to change. Goods subject to availability.
Live Chat operates between 8am-7pm Mon-Fri and may
not be available during peak periods.
Wex Photographic is a trading name of Warehouse Express
Limited ©Warehouse Express 2012.

*CASHBACKS Are redeemed via product registration with
the manufacturer. Please refer to our website for details.
Wex Showroom – visit us today
• Touch, Try and Buy latest Cameras & Accessories
• Over 13,000 products to choose from
• Award winning specialists!

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-
4pm, Unit B, Frenbury Estate, Norwich, NR6 5DP.



Lowering the Cost of Printing

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!



01926 339977 www.premier-ink.co.uk

PRINTER INK CARTRIDGES



EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	C42, C44, C46
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	C62, CX3200
T050 Black	£29.99 16ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86.
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX4600, CX6600
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£99.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245.
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720W,
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FWD/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£6.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£9.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FW/630FW,
T1292/3/4, each	£9.99 7ml	£4.49 13ml	BX635FWD/BX925FWD/BX935FWD, B42WD
T1571-9, each NEW	£19.99 25.9ml each or £154.99 set of 8	Photo R3000	
T1591-9, each NEW	£13.99 17ml each or £99.99 set of 8	Photo R2000	
T5591-6, each	£12.99 13ml each or £69.99 set of 6	Photo RX700	

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
	T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	T6051/6052/605B/6053/6054/6055/6056/6057/6138/6059 110ml	£47.99
	T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£47.99
	T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£72.99

E&OE. Prices may be subject to change, but hopefully not!

Hahnemühle FINEART

Established in 1584, the Hahnemühle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.99
Albrecht Durer 210g, A4, 25 sheets	£22.99
German Etching 310g, A4, 25 sheets	£27.99
Bamboo 290g, A4, 25 sheets	£24.99
Sugar Cane 300g, A4, 25 sheets	£29.99
Photo Rag 308 308g, A4, 25 sheets	£32.99
Photo Rag Pearl 320g, A4, 25 sheets	£32.99
Photo Rag Satin 310g, A4, 25 sheets	£34.99
Photo Rag Baryta 315g, A4, 25 sheets	£32.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99

ICC profiles available for all Hahnemühle papers

Fotospeed DIGITAL

As an Official Fotospeed Stockist, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.99

</tbl_r

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Premier
Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

MEMORY

NEW LOWER PRICES

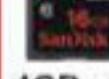
SanDisk

	Sandisk Blue	C4: 5MB/s
2GB 5MB/s	£8.27	£3.99
4GB 5MB/s	£12.41	£3.99
8GB 5MB/s	£24.10	£4.99
16GB 5MB/s	£39.39	£8.99

	Sandisk Ultra	C6: 30MB/s
4GB 30MB/s	£15.66	£4.99
8GB 30MB/s	£27.85	£6.99
16GB 30MB/s	£57.22	£12.99

	Sandisk Extreme	C10: 30&45MB/s
4GB 30MB/s	£24.53	£7.99
8GB 30MB/s	£37.42	£9.99
16GB 45MB/s	£52.02	£16.99
32GB 45MB/s	£92.02	£32.99

	Sandisk Ultra	30MB/s
4GB 30MB/s	£21.76	£13.99
8GB 30MB/s	£36.12	£19.99
16GB 30MB/s	£70.06	£39.99

	Sandisk Extreme	40&60MB/s
8GB 60MB/s	£67.02	£32.99
16GB 60MB/s	£116.19	£54.99
32GB 60MB/s	£208.89	£99.99

Lexar

Compact Flash: 400X	
8GB 60MB/s	£118.46
16GB 60MB/s	£204.25

Compact Flash: 600X	
8GB 90MB/s	£177.38
16GB 90MB/s	£271.30

Compact Flash: 1000X	
16GB 150MB/s	£371.30
32GB 150MB/s	£569.56

SDHC Class 10: 400X	
8GB 60MB/s	£130.73
16GB 60MB/s	£248.47

SDHC Class 10: 600X	
16GB 90MB/s	£180.73
32GB 90MB/s	£329.79

Transcend

Compact Flash	
8GB 60MB/s	£59.99
16GB 60MB/s	£99.99

SD Cards	
2GB	£8.99
4GB Class 10	£19.99
8GB Class 10	£29.99
16GB Class 10	£49.99

USB Pen Drives	
4GB Transcend	£11.99
8GB Transcend	£19.99

16GB Transcend	£34.99
32GB Transcend	£69.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2500mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	£14.99
AAA 2850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium	
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
AAA Ultimate Lithium (4)	£7.99
AA Ultimate Lithium (4)	£7.99

BATTERIES

Camera Batteries



A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon £9.99

NB-2L/LH for Canon £9.99

NB-3L for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £12.99

NB-8L for Canon £9.99

NB-9L for Canon £9.99

BP-511 for Canon £12.99

LP-E5 for Canon £12.99

LP-E6 for Canon £29.99

LP-E8 for Canon £15.99

LP-E10 for Canon £12.99

NP40 for Fuji £9.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP60 for Fuji £9.99

NP80 for Fuji £9.99

NP95 for Fuji £9.99

NP140 for Fuji £12.99

NP150 for Fuji £19.99

NP200 for Minolta £9.99



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



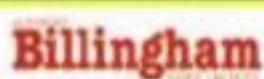
CAMERA BAGS



Official UK ThinkTank stockist

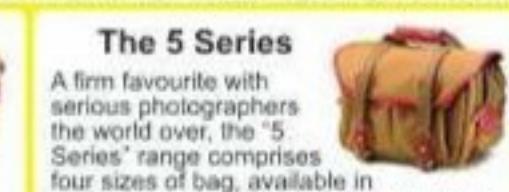
As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

		
Retrospective 20	Sling-O-Matic 20	Digital Holster 50 V2.0
£128.00	£126.00	£66.00
		
Airport International V2.0	Streetwalker	Urban Disguise 50 V2.0
£258.00	£109.00	£141.00



Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

	
Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black.	A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.

The Hadley Pro £162.00

More Billingham Bags

NEW Billingham 12.8 £148.50	NEW Billingham 11.4 £166.50
The Hadley Digital £108.00	The Packington £238.50
The Classic 550 £504.00	

Billingham Accessories	Superflex Inserts (all) £14.40
SP40/50Shoulder Pads £24.30	SP40/50Shoulder Pads £24.30
Tripod Straps £17.10	Tripod Straps £17.10



Kata 3N1-10 £69.99

External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20 £84.99

External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30 £99.99

External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm

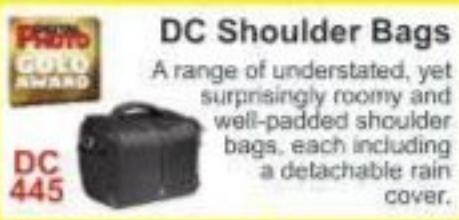
Kata 3N1-33 £119.99

Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465/ £64.99 DR-466/ £72.99 DR-467/ £79.99

	DC Shoulder Bags
A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.	

	Insertrolley
Compatible with many Kata bags	

£52

Entire Kata range available!

RAIN COVERS

OpTech Rainsleeve

Unique eyepiece opening and drawstring lens enclosure. Two versions for DSLRs with or without a flashgun. 2 per pack.

Standard Flash £5.99

£7.99

Kata Elements Covers

Protect your camera against the elements!

£69.00 Small

£36.99

E702 Large

Think Tank Hydrophobia

The ultimate protection from the weather!

70-200

£109.00

70-200 Flash

£114.00

300-600

£118.00



Hähnel Combi TF

Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Available for Canon, Nikon, Olympus and Panasonic.

Receiver & Transmitter

£49.99

Extra Receivers

£34.99



YONGNUO CTR-301P

Basic radio flash trigger with infrared sensor, 433MHz, 30m range, 4 channels.

Receiver & Transmitter

£27.99

Extra Receivers

£18.99

Yongnuo RF-602

Probably the world's most popular radio flash trigger! Can be used as a radio flash trigger or a remote shutter release, with an optional cable. 2.4GHz, 100m range, 4 channels.

Receiver & Transmitter

£29.99

Extra Receivers

£19.99

Shutter Release Cables

£5.99

Yongnuo RF-603

An evolution of the RF-602, the new RF-603 is a transceiver based system, meaning each unit can be used as a transmitter or receiver.

Pair of Transceivers

£31.99

Yongnuo YN-460II and YN-560 flashguns also in stock!

Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



FLASH GUNS



10 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality, with the option for full manual override. Covering a range of focal lengths from 24-105mm, including a secondary flash in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for download-upgrades.

~~£239.99~~ £199.99

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100. Increased specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

~~£149.99~~ £119.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

~~£92.99~~ £79.99

10 free Energizer batteries with every Metz Flashgun

NEW METZ RANGE

Metz 24 AF-1	£59.99
Metz 36 AF-5	£79.99
Metz 44 AF-1	£149.99
Metz 50 AF-1	£189.99
Metz 58 AF-2	£299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung. Full specifications at www.premier-ink.co.uk

Nissin MF18 Ring Flash

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

01926 339977 www.premier-ink.co.uk



Premier
Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

CAMERA STRAPS

BLACK RAPID

The world's fastest camera straps

Camera Straps

RS-4 Classic	£54.99
RS-5 Cargo	£64.99
RS-7 Curve	£59.99
RS-W1 Womens	£59.99
RS-SPORT	£59.99
RS-DR1 Double	£119.99
3-in-1 Straps & Bags	
SnapR-10 Small	£29.99
SnapR-20 Medium	£39.99
SnapR-35 Large	£44.99



SUN SNIPER



Camera Straps	
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£99.99
TPH Triple Harness	£169.99

OP/TECH USA

The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps

Wrist Strap	£11.99	Adapt-its (4)	£4.99
Classic Strap	£16.99	Extensions (2)	£6.99
Super Classic	£19.99	UniLoop (2)	£6.99
Pro 3/8 Strap	£17.99	ProLoop (2)	£9.99
Pro Loop Strap	£18.99	LensSupport (2)	£9.99
Utility Sling Strap	£29.99	Sling Adapter	£10.99

SPIDER

CAMERA HOLSTER

From hip to hand in a flash...



Spider Pro	
Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99
Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro

Wireless Shutter Release & Interval Timer



The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

Hahnel Combi TF

Wireless Shutter Release & Wireless Flash Trigger



Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.



Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!



E&OE. Prices may be subject to change, but hopefully not!

TRIPODS, MONOPODS & HEADS

Manfrotto

Package Deals!

190XPROB Tripod + 496RC2 Ball Head

£142



190XPROB Tripod + 804RC2 Three Way Head

£144



055XPROB Tripod + 496RC2 Ball Head

£157



055XPROB Tripod + 804RC2 Three Way Head

£159



£39 Manfrotto!

An incredible deal - a full size Manfrotto tripod with ball head - only £39!

£39

MANFROTTO PRO TRIPODS

190XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm

£99.99

055XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm

£114.99

190CXPRO3

Carbon Fibre 3-section legs, Q90 column

Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm

£204.99

055CXPRO3

Carbon Fibre 3-section legs, Q90 column

Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm

£232.99

190CXPRO4

Carbon Fibre 4-section legs, Q90 column

Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm

£212.99

055CXPRO4

Carbon Fibre 4-section legs, Q90 column

Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm

£246.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod

Aluminium 3-section

Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm

£29.99

MM294A4 Monopod

Aluminium 4-section

Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm

£34.99

679B Monopod

Aluminium 3-section

Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm

£35.99

680B Monopod

Aluminium 4-section

Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm

£47.99

681B Monopod

Aluminium 3-section

Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm

£49.99

MANFROTTO PRO HEADS

492 Ball Head

non quick-release 1/4" thread

Weight: 0.12kg Load: 2.0kg

£31.99

234 Tilt Head

Ideal for monopods

Weight: 0.27kg Load: 2.5kg

£14.99

234RC Tilt Head

with RC2 quick release

Weight: 0.27kg Load: 2.5kg

£24.99

496 RC2 Ball Head

with RC2 quick release

Weight: 0.46kg Load: 6.0kg



28 local branches at:

Bath 13 Cheap Street
Tel: 01225 462234

Bristol Baldwin Street
Tel: 0117 929 1935

Bristol 53 The Horsefair
Tel: 0117 9276185

Chester 9 Bridge Street Row
Tel: 01244 326 531

Chesterfield 1a South Street
Tel: 01246 211891

Cheltenham 10-12 The Promenade
Tel: 01242 519851

Colchester 12 Eld Lane
Tel: 01206 573444

Derby 17 Sadler Gate
Tel: 01332 348644

Exeter 174 Fore Street
Tel: 01392 279024

Fareham 135 West Street
Tel: 01329 236441

Gloucester 12 Southgate Street
Tel: 01452 304513

Guildford 8/9 Tunsgate
Tel: 01483 504040

Leamington Clarendon Avenue
Tel: 01926 886166

London 98 The Strand
Tel: 020 7379 0200

Lincoln 6 Silver Street
Tel: 01522 514131

Manchester 37 Parker St.
Tel: 0161 236 5819

Norwich 12 Timber Hill
Tel: 01603 612 537

Nottingham 7 Pelham Street
Tel: 0115 9417486

Paignton 71 Hyde Road
Tel: 01803 553077

Plymouth 10 Frankfort Gate
Tel: 01752 664894

Portsmouth Cascades Centre
Tel: 023 92839933

Reading 7 Station Road
Tel: 0118 9592149

Salisbury 6 Queen Street
Tel: 01722 335436

Southampton 10 High Street
Tel: 023 8022 1597

Southampton 11 Civic Centre Road
Tel: 023 8033 1720

Taunton 6 North Street
Tel: 01823 259955

Winchester 15 The Square
Tel: 01962 866203

Worcester 8 Pump Street
Tel: 01905 22314

Most branches open 9am-5.30pm Mon-Sat. Please check your local store for availability before making a special journey.

UK Mail Order Next day delivery available from all LCE branches Postage & Insurance £7 for most items.



E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

Ask the experts at
londoncameraexchange

28 branches nationwide & online

visit our
new look
website today!

the **new** & **used** **equipment** specialists



Find that elusive **used camera** or **gadget** on our updated website.



Point your smart phone at the 'Quick Reference' code to link directly to our secondhand camera equipment pages. Search online and view all our stock.



For amazing part-exchange deals or to sell us your old equipment visit your local **LCE branch**.

Search our used equipment selection at:

www.LCEgroup.co.uk

or follow us on:
twitter



EOS 5D Mark III

CREATIVITY REDEFINED



Body SRP £2,999.99
Lens sold separately



Canon EOS 1100D



► 12 Megapixel CMOS sensor
► On-screen Feature Guide
► Creative Auto and Basic +
► HD Video capture
► Compact & Lightweight

EOS 1100D Body Only £299.00

EOS 1100D + 18-55 IS II £374.99

Add a Canon LP-E10 battery for only £40.99

Canon EOS 60D



► 18 Megapixel CMOS sensor
► Advanced creative features
► Full HD movies
► ISO 100-6400, H:12800
► 3.0" Vari-angle LCD Screen

EOS 60D Body Only £764.00

EOS 60D + 17-85 IS £985.00

Add a Canon BG-E9 battery grip for only £145.00

Canon Lenses

For low prices on lens hoods, cases and filters, visit instore, online or by calling 01444 23 70 60

EF 50mm f/1.8 II



Now £94.99

EF-S 55-250mm f/4.5-5.6 IS II



Now £189.99

Save £35

EF 70-200mm f/2.8 L IS USM II



Now £1,925.00

Save £140



Was £3,299.99
Save £874

Was £2,799.99

14mm f/2.8L II USM

£1,964.99 200mm f/2.8L USM II

20mm f/2.8 USM

£420.00 300mm f/2.8L USM IS II

24mm f/1.4L Mk II USM

£1,371.99 300mm f/4.0L USM IS

24mm f/2.8

£371.99 400mm f/2.8L USM IS II

24mm f/2.8 IS USM

£729.00 400mm f/4.0 DO USM IS

28mm f/1.8 USM

£391.99 400mm f/5.6L USM

28mm f/2.8 IS USM

£729.00 500mm f/4.0L USM IS II

35mm f/1.4L USM

£1,177.99 600mm f/4.0L USM IS II

35mm f/2.0

£222.99 800mm f/5.6L USM

40mm f/2.8 STM NEW

£229.99 TSE 17mm f/4.0L

50mm f/1.2 L USM

£1,307.99 TSE 24mm f/3.5L II

50mm f/1.4 USM

£303.99 TSE 45mm f/2.8

50mm f/1.8 II

£94.99 TSE 90mm f/2.8

50mm f/2.5 Macro

£238.99 8-15mm f/4L Fisheye USM

EF-S 60mm f/2.8 Macro

£359.99 EF-S 10-22mm f/3.5-4.5 USM

MP-E 65mm f/2.8

£875.99 EF-S 15-85mm f/3.5-5.6 IS USM

85mm f/1.2L II USM

£1,790.00 EF-S 15-85mm IS (Unboxed)

85mm f/1.8 USM

£318.99 16-35mm f/2.8L II USM

100mm f/2 USM

£391.99 17-40mm f/4.0L USM

100mm f/2.8 USM Macro

£446.99 EF-S 17-55mm f/2.8 IS USM

100mm f/2.8L Macro IS USM

£754.99 EF-S 17-85mm f/4.0-5.6 IS USM

135mm f/2.0L USM

£948.99 EF-S 17-85mm IS (Unboxed)

180mm f/3.5L USM Macro

£1,308.99 EF-S 18-55mm f/3.5-5.6 IS II

200mm f/2.0L IS USM

£4,809.00 EF-S 18-55mm IS II (Unboxed)

See website for our latest price

Visit our website for the latest EOS 5D Mark III stock information.

Add your accessories

Canon BG-E11 Grip & Canon LP-E6 Batt £379.00

Canon Speedlite 600EX-RT £609.00

Canon GP-E2 GPS Reciever £279.00

EOS-1D X

PERFORMANCE REDEFINED



Body SRP TBC
Lens sold separately



Limited numbers due August 2012

Visit our website for the latest EOS-1D X stock information.



NEW & IN STOCK!



Canon EOS 600D



Body Only

EOS 600D Body Only £499.99



EOS 600D + 18-55 IS II £574.99

Add a Canon LP-E8 battery for only £40.99



EOS 600D Body Only See web



EOS 60D + 18-55 IS II See web



Purchase a 650D & receive your Gadget bag 300EG

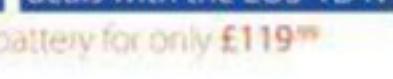
Canon EOS 650D



EOS 650D Body Only See web



EOS 650D + 18-55 IS II See web



EOS-1D IV Body Only £3,549.00

See website for bundle deals with the EOS-1D IV

Used Equipment

Park Cameras offer a large range of used equipment at great prices - updated daily



Canon EOS 5D Mark I
From Only £400.00



Canon 100mm f/2.8 Macro
From Only £399.00



Canon EOS 1Ds Mark III
From Only £2,299.00

Visit www.ParkCameras.com/USED for the latest list of used products available

Canon LP E6 Battery

Now £69.99

Was £74.99

Canon LP E8 Battery

Now £44.99

Was £49.99

Canon LP E10 Battery

Now £44.99

Was £49.99

Canon Speedlite 320EX

Now £199.99

Was £229.99

Canon Speedlite 580EX II

Now £379.00

Was £559.99

Canon BG E6 Batt. Grip

Now £219.95

Was £289.99

Canon BG E8 Batt. Grip

Now £114.99

Was £159.99

For use with EOS 5D Mk II

PARK Cameras



Visit our state of the art
showroom in West Sussex, less
than 15 miles from Brighton

York Road, Victoria Business Park,
Burgess Hill, West Sussex, RH15 9TT

CAMERAS

LENSSES

BAGS

TRIPODS

PRINTERS

Nikon D800

Minuscule details. Monumental images.
Broadcast quality videos

- 36.3 megapixel CMOS sensor
- ISO 100-6400
- Multi-area format D-Movie
- Multi-CAM3500FX 51-point AF system

- EXPEED 3 image processing engine
- 3.2" 921k-dot LCD monitor
- 3D Color Matrix Metering III
- Quiet shooting mode
- Wireless LAN and Ethernet support

Limited numbers
now in stock!

Visit our website for the latest
D800 stock information.

Up to £180 cashback

Claim up to £180 cashback on NIKKOR FX lenses when purchasing the Nikon D800 or D800E body between 01.05.12 & 30.09.12 (inclusive). See website for details

Add a Nikon EN-EL15 battery for only £57.99

V1 Body Only £479.99

£50
Cashback
on Nikon V1
between 31.05.
& 31.08.

V1 + 10-30 VR £619.99

Add a Nikon EN-EL14 battery for only £38.99

D3200 Body Only £559.00

D3200 + 18-55 VR £649.00

Add a Nikon EN-EL14 battery for only £38.99

D5100 Body Only £469.99

D5100 + 18-55 VR £549.99

Add a Nikon EN-EL14 battery for only £39.99

D90 Body Only £519.00

D90 + 18-105 VR £669.99

Add a Nikon EN-EL3e battery for only £49.99

Nikon V1

Nikon D3200

Nikon D5100

Nikon D90

Nikon D7000

Nikon D300s

Nikon Lenses

PROFESSIONAL
Dealer

Panasonic DMC-GF5

Panasonic DMC-GX1

Panasonic DMC-G3

Panasonic DMC-FZ150

Panasonic E-PM1

Panasonic E-PL3

Olympus OM-D E-M5

Olympus PEN ELITE

Olympus In stock!

Olympus OM-D E-M10

Olympus OM-D E-M1

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Olympus OM-D E-M5 Mark III

Olympus OM-D E-M5 Mark II

Mifsuds
.COM
FAMILY RUN SINCE 1954



Mail Order :
01803 852400
Email - info@mifsuds.com
www.mifsuds.com
27-29, Bolton Street, Brixham, Devon, TQ5 9BZ.

PHONE LINES OPEN
MON-FRI 8am - 7pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON-SAT 9am - 5pm,
SUN 10am - 1pm.

U.K.
Stock
ONLY

Canon MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

EOS DSLRS + KITS

1D X body	£5299
1D MKIV	£3599
NEW 5D MKIII body	£2999
NEW 5D MKIII + 24-105 IS	£3679
5D MKII body	£1589
5D MKII + 24-105 IS	£2247
7D body	£1089
7D + 15-85 IS	£1677
7D + 18-135 IS	£1447
60D body	£777
60D + 18-55 IS	£876
60D + 18-135 IS	£1047
NEW 650D body	£699
NEW 650D + 18-55 IS II	£799
NEW 650D + 18-135 IS	£1019
600D body £539 600D + 18-55 IS	£597
600D + 18-135 IS	£797
1100D body £289 1100D + 18-55	£369
COMPACTS	
NEW! G1X	£639
G12	£387
SX40IS	£345
S100	£359

EF-S NON FULL FRAME LENSES

10-22 F3.5/4.5 USM	£649	35 F2	£229	600 F4 IS LII USM	£10999
15-85 F3.5/5.6 IS U no box	£579	50 F1.2 L USM	£1279	Ext tube 12II	£79
17-55 F2.8 IS U	£769	50 F1.4 U	£309	Ext tube 25II	£129
17-85 F4/5.6 IS USM unboxed	£379	50 F2.5 Macro	£249	1.4x III or 2x III converter	ea £419
18-55 F3.5/5.6 IS unboxed	£99	70-200 F2.8 IS U LII	£1829	FLASH & ACCESSORIES	
18-135 F3.5/5.6 IS U no box	£319	70-200 F2.8 non IS L USM	£989	Angle finder C	£219
18-200 F3.5/5.6	£419	70-200 F4 L IS USM	£969	BG-E5 grip	£107
55-250 F4/5.6 IS II	£239	70-200 F4 L USM	£537	BG-E6 grip (5D MKII)	£197
60 F2.8 Macro USM	£369	70-300 F4/5.6 L IS U	£1147	BG-E7 grip (7D)	£147
EF LENSES		70-300 F4/5.6 IS USM	£419	BG-E8 grip (550D)	£115
8-15 F4 L U Fisheye	£1119	85 F1.2 L II	£1689	BG-E9 grip (60D)	£139
16-35 F2.8 MKII L USM	£1197	85 F1.8 USM	£309	BG-E11 grip (5D MKIII)	£329
17 F4 TSE L	£1947	100 F2.8 IS L U macro	£747	LP-E4	£80
17-40 F4 USM L	£647	100 F2.8 Macro USM	£439	MR 14EX Ringlight	£469
20 F2.8 USM	£414	100-400 F4/5.6 IS L USM	£1297	MT-24EX	£789
24 F1.4 L II USM	£1347	135 F2 L USM	£939	270 EX II	£159
24 F2.8 IS U	£749	180 F3.5 L USM Macro	£1297	320EX	£229
24 F2.8	£379	200 F2.8 II L USM	£637	430 EX II	£219
24 F3.5 L TSE MKII	£1699	300 F2.8 LII IS USM	£5399	580 EX II	£397
24-70 F2.8 L II USM	£2299	300 F4 L IS USM	£1177	600EX RT	£589
24-105 F4 L IS USM unboxed	£797	300 F4 L II USM	£8797	CP-E4 compact battery pack	£149
28 F1.8 USM	£397	400 F2.8 IS L II USM	£1099	Off camera shoe cord OC-E3	£59
28 F2.8 IS U	£729	400 F5.6 L USM	£8449	LC5 wireless set	£449
35 F1.4 L U	£1477	500 F4 IS LII USM	£49	STE2 Transmitter	£239
			TC-80N3	GP-E2 GPS receiver	£299
				RS-80N3	£49
				TC-80N3	£149

16-35mm f2.8

LII
USM
£1197

100mm f2.8
IS L USM
macro
£747

BG-E7 grip for
7D
£147

17-55mm f2.8

IS USM EFS
£769

300 f2.8 LII IS
USM
£5399

BG-E6 grip for
5D MKII
£197

70-200mm f2.8

LII IS USM
£1829

600EX-RT
Flash
£589

U.K.
Stock
ONLY

Nikon MIFSUDS ARE NIKON PROFESSIONAL DEALERS

DIGITAL SLR+KITS

D4 body	£5289
D800 body	£2599
D800E body	£2899
D7000 body	£839
D7000 + 18-105 VR	£979
D5100 body	£449
D5100 + 18-55 VR	£529
D3200 body	£539
D3200 + 18-55 VR	£629
P7100 Compact	£347
P510 Compact	£349

DIGITAL ONLY LENSES

10.5 F2.8 DX	£519	24-85 F3.5/4.5 G ED VR	£519	600 F4 AFS VR	£7197
10-24 F3.5/4.5 G AFS DX	£699	24-120 F4 G ED VR	£847	TC14EII	£319
12-24 F4 DX	£859	28 F1.8 AF	£619	TC17EII	£299
16-85 F3.5/5.6 AFS VR DX	£469	28 F2.8 AFD	£249	TC20EIII converter	£389
17-55 F2.8 DX	£1099	35 F1.4 G	£1477	FLASH & ACCESSORIES	
18-105 F3.5-5.6G ED VR	£197	35 F2 AF-D	£279	GP-1	£199
18-200 F3.5/5.6 VR DX II	£639	50 F1.4 AF-S G	£297	MBD12 Grip (D800/E)	£369
18-300 F3.5/5.6 G ED VR DX	£849	50 F1.8 G	£169	MBD11 Grip (D7000)	£199
35 F1.8 G DX	£199	50 F1.8 AF-D	£129	MBD10 Grip (D300/D700)	£269
40 F2.8 AFS G DX	£227	70-200 F2.8 VR II	£1589	DR-5/DR-6 angle finder each	£229
55-300 F4.5/5.6 G VR DX	£299	70-300 F4.5/5.6 VR	£439	SBR200 wireless rem S/Lite	£199
85 F3.5 G VR DX	£419	80-400 F4.5/5.6 VR AFD	£1249	SBR1 ringflash	£399
LENSES		85 F1.4 AFS G	£1219	SBR1CI ringflash/command	£629
14 F2.8 AFD 1 only	£1099	85 F1.8 AFS G	£419	SB-700	£239
14-24 F2.8 G ED AF-S	£1289	85 F1.8 AF-D	£299	SB-910	£339
16 F2.8 AF-D Fisheye	£649	105 F2.8 VR macro	£617	SC-28	£69
16-35 F4 AFS VR	£839	200 F2 G VR II	£4199	SU-800 flash slave no box	£239
20 F2.8 AF-D	£499	200-400 F4 VR II	£4977	MC36	£129
24 F1.4 AFS G	£1529	300 F2.8 AFS G VR II	£3989	MC36	£69
24 F2.8 AF-D	£357	300 F4 AF-S	£966	EN-EL3E	£67
24 F3.5 PCE	£1429	400 F2.8 AFS VR	£6629	EN-EL18	£129
24-70 F2.8 G ED AFS	£1189	500 F4 AFS VR	£5777	ME-1 Stereo Microphone	£119

24-70mm f2.8 G

ED AFS
£1189

200-400mm f4
VR II
£4977

500mm f4 AFS
VR
£5777

70-200mm f2.8

VR II
£1589

300mm f2.8 AFS G
VR II
£3989

400mm f2.8 AFS
VR
£6629

85mm f1.4

AFS G
£1219

TC20EIII
Converter
£389

WT-5 for D4
£599

We want your good quality cameras and lenses
WANTED WE BUY FOR CASH
PART EXCHANGE OR COMMISSION SALE
Collection can be arranged.
contact us at info@mifsuds.com or ring **01803 852400**

U.K.
Stock
ONLY

SIGMA

MIFSUDS ARE SIGMA PRO LENS STOCKISTS
3 YEAR WARRANTY ALL LENSES

Please follow
us on**facebook**27-29, Bolton
Street, Brixham.
Devon. TQ5 9BZ.

Mail Order :

**01803
852400**
Mifsuds
.COM
FAMILY RUN SINCE 1954
NEW EQUIPMENT. Mifsuds are **CANON** Professional Stockists and **NIKON** Professional Dealers.
Canon EOS 5D
MKIII
Body only
£2999
Nikon D800
Body only
£2599
GITZO
5 STAR
DEALER
**FREE U.K.
DELIVERY**on these Gitzo items
ask for details

Systematic Tripods (Carbon Fibre)	
GT2542S	4 section.....£569
GT3532LS	3 section.....£598
GT3542LS	4 section.....£649
GT3542XLS	4 section.....£669
GT4552TS	5 section.....£699
GT5542LS	4 section.....£769
GT5532LS	3 section.....£769
GH5380SQR	Systematic ball head.....£297
GH3780QR	Centre ball head.....£297

**WE MUST BE THE BEST STOCKED
DEALER IN THE WEST COUNTRY!****WE KEEP THE WEBSITE UPDATED DAILY
WITH OUR LATEST PRICES PLEASE SEE
WEBSITE FOR.....****New stock is available to order from the website
but please call us to order used equipment.**

HOYA Filters					
UV	Pro 1D	Circ	Pro 1D	Pro 1D	Protect
49mm	£14	-----	£36	£36	-----
52mm	£16	£34	£37	£68	-----
55mm	£17	£36	£40	£70	-----
58mm	£19	£38	£47	£80	-----
62mm	£24	£44	£62	£85	£38
67mm	£30	£49	£67	£94	£42
72mm	£39	£55	£69	£114	£45
77mm	£47	£59	£79	£132	£49
82mm	£66	£80	£110	£149	-----
86mm	£85	-----	£149	£160	-----
95mm	£85	-----	-----	-----	-----

HOYA 95mm Linear Polariser £99

Visit our clearance site on ebay <http://stores.ebay.co.uk/Mifsuds-Photographic>**QUALITY USED EQUIPMENT.** See website for full list. Call us for condition and to buy secondhand stock. 3 Month warranty on most secondhand.

ALL USED DIGITAL	Sony A700 body box.....£369	24-105 F4 L.....£699	1.4x or 2X A Extender ea.....£99	80 F2.8 N.....£99	75-300 F4.5/5.6.....£99	30 F1.4 EX DC box.....£299	50 F3.5 macro.....£129
CANON USED	Sony A380 body.....£279	28-80 F3.5/5.6 II.....£79	2X B Extender.....£69	80 F4 mac + tube.....£269	80-200 F4.5/5.6.....£49	50 F2.8 EX DG.....£179	75-150 F4.....£69
1DS MKIII body.....£2699	Sony A385 body.....£239	28-90 F4.5/5.6 UII.....£89	TOK 60-300 F4/5.6.....£69	105-210 F4.5 ULD C.....£269	100 F2.8 mac.....£299	50-500 F4/6.3 EX DG.....£599	200 F4.....£79
1DS MKII body.....£1299	Sony A300 body.....£249	28-105 F3.5/5.6 U.....£179	Winder A.....£29	110 F2.8 N.....£99	100-300 F4.5/5.6.....£149	50-500 F4/6.3 EX DG.....£499	T32 flash.....£49
1D MKIII body - M- box.....£1699	Sony A200 body.....£239	28-135 F4.5/5.6 box.....£249	Auto bellows.....£149	110 F2.8 C.....£79	120-400 F4.5/5.6 DG.....£529	55-200 F4/5.6 DC Mint.....£49	Man ext tube 7/14/25 ea.....£24
1D MKIII body box.....£1399	Sony A100 body box.....£149	28-300 F3.5/5.6 L IS U M- £1699	MA drive.....£69	150 F3.5 N.....£99	Kenko 1.4x Pro 300DG £149	70 F2.8 EX DG box.....£289	Auto ext tube 7/14/25 ea.....£39
1D MKII body.....£649	HVL-F42AM flash.....£149	35-70 F3.5/4.5.....£69	244T.....£29	210 F4 N M.....£149	Kenko ext tube set.....£99	80-400 F4.5/5.6 OS scruffy.....£399	PENTAX 35mm AF USED
1D MKII body M- box.....£799	HVL-F36AM flash.....£129	35-135 F4.5/5.6 USM.....£129	299T.....£49	300 F5.6 N ULD-C M.....£299	VC-9 (Dynax 9) M- box.....£179	85 F1.4 EX DG M- box.....£549	M25N or M5 body ea.....£79
7D body box.....£899	Nissin Di866 II.....£129	35-350 F3.5/5.6 L.....£799	Ext Tube 1, 2, 3S each.....£39	300 F5.6 N ULD-C M.....£299	VC700 (700/800S).....£49	105 F2.8 EX DG.....£319	12-24 F4.....£449
5D MKII body box.....£1099	Sony EF530DG Super.....£99	50 F1.4 U M- box.....£259	Teleplus/Viv 2x conv.....£69	300 F5.6 (600S).....£49	100-300 F4 EX scruffy.....£399	18-55 F3.5/5.6 WR.....£89	
5D MK I body.....£549	Minolta VC7D grip.....£139	50 F1.8 MKII.....£75	WLF 645 Pro.....£79	VC-7 (Dynax 7).....£89	120-300 F2.8 EX DG OSE.....£699	18-55 F3.5/5.6.....£49	
60D body.....£599	Sony VC70AM grip.....£169	50-250 F4.5/5.6 IS EFS.....£129	28 F2.8 Titanium M.....£199	FE401 AE prism box.....£199	120-300 F2.8 EX DG.....£1199	200-300 F3.5/6.3 AL box.....£299	
50D body.....£499	5x4 USED	60 F2.8 EFS mac box.....£289	35-70 F3.5/5.6 blk box.....£449	AE prism 645 Super.....£149	120-300 F2.8 DG.....£899	28-70 F4 AL.....£79	
40D body.....£369	Toyo 54C monorail.....£299	70-200 F2.8 L IS U.....£1679	TLA200 Titanium.....£69	Plain prism (645 Super).....£69	40-500 F4.5/5.6 OS.....£529	43 F1.9 M- box.....£399	
30D body box.....£249	Schneider Sup Ang 90 F8 £349	70-200 F4 L IS U M.....£849	TLA30 flash.....£29	PM90 prism (645 Super).....£29	170-500 F5/6.3.....£379	50 F1.4 FA.....£199	
20D body.....£199	Polaroid back.....£49	70-200 F4 L M.....£429	Polaroid Back HP401.....£39	Polaroid back.....£39	50 F2.8 EX DG box.....£1699	50 F2.8 DFA M- box.....£299	
10D body box.....£129	Toyo 6x7 RFH.....£129	70-300 F4/5.6 IS L M.....£999	167MT body.....£99	15 F2.8 EX DG box.....£379	50-200 F4/5.6 DA.....£99	55 F1.4 SDM M- box.....£469	
600D body box.....£469	Toyo quick roll slider.....£249	70-300 F4/5.6 IS M.....£129	180 F2.8 AE.....£399	HA401 120 RFH Box.....£59	18 F3.5 box.....£179	80-320 F4.5/5.6.....£99	
500D body box.....£369	Fidelity double dark sl ea £18	70-300 F4/5.6 IS.....£279	300 F4 MM M- box.....£399	120 Back.....£39	24 F2.8 box.....£99	100 F2.8 FA M-.....£369	
450D body.....£279	BRONICA RF USED	70-300 F4/5.6 IS U.....£69	CONTAX SLR USED	Cable Rel Ad RC402.....£20	24-70 F2.8 EX DG Mint.....£319	200 F2.8 SDM M- box.....£599	
400D body.....£199	RF645 + 65 box.....£549	80-200 F4/5.6 IS II.....£69	CONTAX RF USED	645 Super Conn N.....£20	24-70 F2.8 EX DG.....£229	AF200G Mint unused.....£69	
350D body.....£3149	45 F4 + viewfinder box.....£399	100 F2 box.....£299	FUJI MED FORMAT USED	Panoramic kit.....£49	28-135 F3.5/4.5.....£99	360FTZ flash.....£149	
BG-E1.....£49	BG-E2N.....£99	100 F2.8 macro.....£359	FUJI 35MM USED	Winder.....£79	50 F1.4 EX DG M-.....£299	500FTZ flash.....£99	
BG-E3.....£49	BG-ED3.....£49	100-300 F4/5.6 U.....£129	HASSELBLAD XPN USED	120 Insert.....£29	50 F2.8 EX DG M-.....£199	SIGMA KPK USED	
BG-E4 (5D MKI).....£89	BRONICA ETR 645 USED	100-300 F4/5.6 U.....£99	HASSELBLAD 6x6 USED	120 F3.5 M-.....£199	50 F2.8 EX DG M-.....£149	8 F4 EX M- box.....£299	
BG-E5.....£79	ETRS + 75 EII + RFH.....£179	100-400 F4/5.6 L M box.....£1099	HASSELBLAD 6x6 USED	120 F3.5 M-.....£199	50-200 F4/5.6.....£149	12-24 F4.5/5.6 EX M-.....£399	
BG-E6 box (5D MKII).....£169	40 F4 PE.....£299	100-400 F4/5.6 L M box.....£1099	HASSELBLAD 6x6 USED	120 F3.5 M-.....£199	18-270 F3.5/6.3 PZD Mint.....£379	17-35 F2.84 EX.....£179	
BG-E8 M- box.....£99	50 F2.8 E.....£99	100-400 F4/5.6 L M box.....£1099	HASSELBLAD 6x6 USED	120 F3.5 M-.....£199	18-200 F4/5.6 DIII.....£129	24-70 F2.8 EX DG mint.....£299	
BG-E9 M- box.....£109	50 F2.8 PE.....£99	100-400 F4/5.6 L M box.....£1099	HASSELBLAD 6x6 USED	120 F3.5 M-.....£199	18-200 F3.5/6.3 XR Di.....£169	50-500 F4/6.3 EX DG.....£549	
G1X compact M- box.....£549	75 F2.8 E II.....£129	100-400 F4/5.6 L M box.....£1099	HASSELBLAD 6x6 USED	120 F3.5 M-.....£199	18-200 F3.5/6.3 XR Di.....£169	150-500 F5/6.3 DG OS.....£579	
G12 compact box.....£329	100 F4 PE.....£299	100-400 F4/5.6 L M box.....£1099	HASSELBLAD 6x6 USED	120 F3.5 M-.....£199	18-200 F3.5/6.3 DG OS.....£579	150-500 F5/6.3 DG box.....£499	
G10 compact box.....£249	105 F4.5 PE macro.....£399	100-400 F4/5.6 L M box.....£1099	HASSELBLAD 6x6 USED	120 F3.5 M-.....£199	18-200 F3.5/6.3 XR Di.....£169	170-500 F5/6.3.....£379	
G9 compact.....£169	135 F4 PE.....£299	100-400 F4/5.6 L M box.....£1099	HASSELBLAD 6x6 USED	120 F3.5 M-.....£199	18-200 F3.5/6.3 XR Di.....£169	TAMR 28-300 F3.5/5.6.....£299	
S95 compact M- box.....£299	135 F3.5 E.....£99	100-400 F4/5.6 L M box.....£1099	HASSELBLAD 6x6 USED	120 F3.5 M-.....£199	18-200 F3.5/6.3 XR Di.....£169	TAMR 20-32 F2.8 ATX Pro.....£199	
SX1 IS compact M- box.....£299	150 F3.5 PE M- Box.....£179	100-400 F4/5.6 L M box.....£1099	HASSELBLAD 6x6 USED	120 F3.5 M-.....£			

WANTED NOW!

We want your good quality cameras and lenses -

**CANON EOS 1D/1DS series, EOS 40D/50D/60D, 5D/5D MKII, 7D, EOS 500D/550D/600D etc,
ALL L series lenses especially 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.**

**NIKON D3S, D3X, D3, D2X, D300/D300S, D200, D7000, D90, D80 etc, ALL lenses especially
200mm f2, 200-400mm, 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.**

PENTAX - SONY - PANASONIC systems.

We also want your good quality FILM cameras..

35MM - CANON, NIKON, LEICA, OLYMPUS, MINOLTA, PENTAX, CONTAX systems.

**LARGE FORMAT. MEDIUM FORMAT - BRONICA ETRS, SQ, GS & RF, FUJI, HASSELBLAD,
MAMIYA 645, RB, RZ, 6/7 & TLR, PENTAX 645MF, 645AF & 6X7 systems.**

WE BUY FOR CASH

PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at **info@mifsuds.com** or ring **01803 852400**

Now selling Fuji X Series



X-100
£647



X-10
£347



X-S1
£519



X-Pro1 Body
£1297



18mm f2
£549



35mm f1.4
£549



60mm f2.4
£599

**Part Exchange
Welcome**

GITZO
5 STAR
★★★★★
DEALER

**Systematic
Tripods
(Carbon Fibre)**

GT2542S	4 section	£569
GT3532LS	3 section	£598
GT3542LS	4 section	£649
GT3542XLS	4 section	£669
GT4552TS	5 section	£699
GT5542LS	4 section	£769
GT5532LS	3 section	£769
GH5380SQR	Systematic ball head	£297
GH3780QR	Centre ball head	£297

**FREE U.K.
DELIVERY**

on these Gitzo items ask for details

PHONE LINES OPEN

MON-FRI 8am - 7pm,

SAT 9am - 5pm,

SUN 10am - 1pm.

SHOP OPEN

MON-SAT 9am - 5pm,

SUN 10am - 1pm.

Mifsuds
.COM
FAMILY RUN SINCE 1954

01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

Latest Equipment At MIFSUDS

CANON EOS 650D

An ideal entry to the world of EOS imaging. The 18.1-megapixel sensor is superb for both still images and Full HD movies. A Vari-angle Clear View LCD II Touch screen makes shooting simple.

Features

- 18.0 MP APS-C CMOS sensor and DIGIC 5 processor
- Shoot Full-HD movies (1080p), with auto and manual control and continuous AF
- Up to 5fps continuous shooting
- Focus, shoot and control the EOS 650D from its Vari-angle Clear View LCD II Touch screen, and explore new shooting angles
- Superb low-light performance with ISO 100-12800 sensitivity (extendable to ISO 25600)
- Accurate AF with nine cross-type focus points
- Control off-camera flash with an Integrated Speedlite Transmitter



Body only £699

Part Exchange Welcome

CANON EOS 5D MKIII

Builds on the performance of its predecessor, offering improved speed, greater resolution, enhanced processing power and extended creative options for both stills and full HD movies – providing unparalleled artistic freedom for the most demanding photographers.

Features

- 22.3 Megapixel full-frame sensor
- 61-point autofocus
- Up to 6fps continuous shooting
- Native ISO 100-25,600 sensitivity
- Full HD video with manual control
- 14-bit DIGIC 5+ processor
- Enhanced Weather sealing
- 3.2-inch 1,040,000-dot screen
- HDR mode with presets

Body only £2999



Latest Canon Lenses



£479



£749



£2299



£729



£229

Nikon D800

Part Exchange Welcome



- 36.3 effective megapixel, full-frame sensor.
- EXPEED 3 (14-bit A/D conversion) processor.
- Shoot 1080p HD video in FX & DX modes. You can now shoot broadcast quality video and record uncompressed movies to an external recorder.
- ISO Range 100-6,400 (extendable from 50 – 25,600).
- 30 to 1/8000 sec. plus bulb shutter speeds.
- Multi-CAM 3500FX; TTL phase-detection AF.
- AF-S, AF-C, focus tracking, face detection, single point selection, AF support in live view; manual focus with electronic rangefinder focus modes.
- 86,400-pixel RGB sensor metering.
- 3D Colour matrix metering, centre-weighted and spot metering (approx. 1.5%).
- Advanced active D Lighting.
- Manual pop-up flash; GN 12 (ISO 100, m); iTTL flash control; 24mm field of view coverage.
- 3D Colour matrix metering, centre-weighted and spot metering (approx. 1.5%).
- Advanced active D Lighting.
- Twin card slots - Compact Flash and SD.

D800 Body £2599 D800E Body £2899

Nikon D4

Part Exchange Welcome



- 16.2 effective megapixel, full-frame sensor (16.6MP total).
- 10fps shooting with AF and AE, 11fps with focus and exposure locked, 24fps 2.5MP grabs.
- 91,000 pixel sensor for metering, white balance, flash exposure, face detection and active d-lighting.
- ISO Range 100-12,800 (extendable from 50 – 204,800).
- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
- 1080p 30 HD video at up to 24Mbps with uncompressed video output.
- New EN-EL18 battery (21.6Wh capacity, CIPA-rated at 2600 shots).
- Twin card slots - one Compact Flash and one XQD.

D4 Body £5289

Nikon D3200

Part Exchange Welcome



- Guide Mode uses sample images and clear instructions to show you how to take great photos in a few simple steps.
- 24.2-MP DX-format CMOS sensor.
- Go cinematic: with the camera's large image sensor and high ISO, you can record sharp Full HD (1080p) video clips.
- High ISO (100–6400): take great images in low light or sharp shots of fast-moving subjects.
- Features an Auto ISO setting, and ISO is extendable up to 12800.
- Razor-sharp 11-point autofocus system: enjoy fast and precise autofocus coverage throughout the frame.
- Wireless Mobile Adapter: use the optional WU-1a to share images directly from the D3200 to a smartphone or tablet, or to control the camera remotely via your smart device.
- EXPEED 3: Nikon's fast and powerful image processing engine provides high-speed operations.
- 4FPS continuous shooting.

D3200 Body £539 D3200 + 18-55mm VR £629

Mifsuds
.com
FAMILY RUN SINCE 1954

Mail Order :
01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN

MON-FRI 8am - 7pm,

SAT 9am - 5pm,

SUN 10am - 1pm.

SHOP OPEN

MON-SAT 9am - 5pm,

SUN 10am - 1pm.



WEB WWW.CAMERAWORLD.CO.UK



SONY
ALPHA A77
& 16-50mm

f/2.8 SSM
rrp £1659.00

SAVE £309

£1350



ALPHA A77 BODY £949
NP-FM500H SPARE BATTERY... £80



NEX 7 & 18-55mm f/3.5-5.6 OOS
rrp £1219 SAVE £160 **£1059**

16-50mm f/2.8 SSM £420
35mm f/1.8 DT SAM £145
50mm f/1.8 DT SAM £135
75-300mm f/4.5-5.6G £179

FUJIFILM
FINEPIX X100

rrp £999.99

SAVE £360

£639



A camera for those who love photography. Combining classic styling and handling with cutting edge optical and electronic design, the X100 is instantly desirable from the moment you pick it up.

SAVE
£360

OLYMPUS
OM-D



FREE 2-PART
FULL COVER CASE
worth £99.00

NEW

E-M5 &
12-60mm
f/3.5-6.3 M.ZUIKO

£1149

Trusted
RECOMMENDED
What Digital
Camera
GOLD AWARD

9-18mm f/4-5.6 £475
12mm f/2 £599
14-150mm f/4-5.6 £499
17mm f/2.8 £229
40-150mm f/4-5.6 £239
45mm f/1.8 £229
MF-2 OM ADAPTER £133
BLN-1 BATTERY £60



Panasonic
LUMIX GF3
& 14mm

f/2.8 ASPH.
rrp £499.99
SAVE £250

£249

HALF
PRICE

LUMIX G3
& 14-42mm
f/3.5-5.6 ASPH.
rrp £569.00
SAVE £140

£429

G3, 14-42mm & 45-200mm £659

PANASONIC LUMIX GX1
& 14-42mm PZ
f/3.5-5.6 ASPH. OIS

FREE DMW -CGK13
CASE WORTH £59
rrp £599.99
SAVE £110

£539*

*Price includes £50 cashback you pay £589

14mm f/2.5 ASPH. £279

20mm f/1.7 ASPH. £275

45-200mm f/4.5-6.6 MEGA OIS £249

100-300mm f/4.5-6.6 MEGA OIS £432



**VISIT OUR
STORES**

LONDON

14 WELLS ST (just off Oxford St),
LONDON W1T 3PB

T: 0207 636 5005

E: sales@cameraworld.co.uk

ESSEX

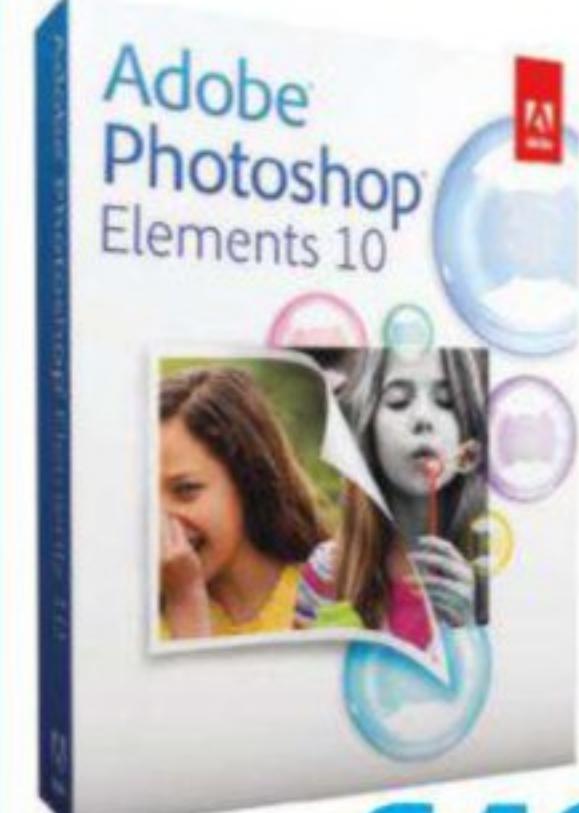
HIGH CHELMER SHOPPING CTR,
CHELMSFORD CM1 1XB

T: 01245 255510

E: chelmer@cameraworld.co.uk



**ADOBE PHOTOSHOP
ELEMENTS 10**



rrp £79.00
SAVE £30 **£49**

**ADOBE PHOTOSHOP
LIGHTROOM 4**
NEW! NEW! NEW!... £99



YouTube **f** **t**
FOLLOW US

facebook.com/cameraworld
youtube.com/user/cameraworldUK
twitter.com/cameraworldUK

SUMMERSALE

GRAB A BARGAIN FOR YOUR HOLIDAYS



HALF
PRICE

FUJIFILM FINEPIX F600
15X OPTICAL ZOOM
rrp £299 SAVE £150 **£149**

NEW

OLYMPUS VG170
BIG FLASH COMPACT
rrp £99 SAVE £20 **£79**

OLYMPUS VR310
10X OPTICAL ZOOM
rrp £119 SAVE £55 **£65**

BETTER THAN
HALF
PRICE

FUJIFILM FINEPIX Z90
SUPERSLIM
rrp £169 SAVE £105 **£50**

BETTER THAN
HALF
PRICE

FUJIFILM FINEPIX Z90
SUPERSLIM
rrp £169 SAVE £105 **£50**

PANASONIC

LUMIX SZ7

£175

LUMIX FP8

£99

LUMIX FS45

£110

LUMIX FT20

£135

LUMIX FX70

£199

LUMIX FX77

£99

LUMIX FX90

£169

LUMIX LX5

£279

CANON

POWERSHOT A3200

£70

POWERSHOT A3300 IS

£89

RICOH

CX4 PINK

£120

CX5 BLACK

£150

Nikon

COOLPIX S9100

£150

COOLPIX P7000

£225

COOLPIX S80 EX-DEMO

£100

SAMSUNG

MV800

£99

PL120

£60

FUJIFILM

FINEPIX F660

£169

FINEPIX S2980

£109

FINEPIX S3200

£125

FINEPIX S4000

£139

FINEPIX S4500

£159

FINEPIX SL300

£209

OLYMPUS

SH-25MR

£169

VR-310

£65

VG-170

£79

TOUGH TG-320

£110

FUJIFILM

FINEPIX S2980

18X OPTICAL ZOOM

rrp £149.00

£109

PANASONIC

LUMIX SZ7

10X OPTICAL ZOOM

rrp £199.00

£175

FINEPIX F660

£169

FINEPIX S2980

£109

FINEPIX S3200

£125

FINEPIX S4000

£139

FINEPIX S4500

£159

FINEPIX SL300

£209

OLYMPUS

SH-25MR

£169

VR-310

£65

VG-170

£79

TOUGH TG-320

£110

<p



ffordes

The U.K.'s Largest Used Equipment Specialist

We are commission sales specialists - we part exchange and buy for cash

Lenses - 4rds	
Sigma 10-20mm F4-5.6 EX DC HSM	E++ / Mint- £299 - £309
55-200mm F4-5.6 DC	E++ / £79
Olympus 14-54mm F2.8-3.5 Zuiko	E- £179
8mm F3.5 FishEye Zuiko D	Mint- £549
7-14mm F4 ED Zuiko	E+ / Mint- £875 - £999
25mm F2.8 Zuiko	E++ £169
35mm F3.5 Macro Zuiko	E++ £169
40-150mm F3.5-4.5 Zuiko	E+ / E+ £68 - £79
50mm F2 ED Macro Zuiko	E++ £319
70-300mm F4-5.6 ED Zuiko	E++ / Mint- £239
Lenses - Micro 4/3rds	
Olympus 17mm F2.8 M.Zuiko	E++ / Mint- £149
14-42mm F3.5-5.6 M.Zuiko ED - Black	Mint- £149
14-150mm F4-5.6 M.Zuiko ED	Mint- £359
Contax 645	
18-55mm F3.5-5.6 EFS II	E+ / E+ £39 - £59
18-55mm F3.5-6.1 IS EFS	Exc £49
18-200mm F3.5-6.3 DC OS Sigma	E++ £189
24mm F3.5 LTSE	E+ / Mint- £799
24-105mm F4 L IS USM	E+ / Mint- £649 - £699
24-85mm F3.5-4.5 USM	E++ £149
28-80mm F3.5-6.1 EF	E++ £169
28-105mm F4-5.6 UC Sigma	E+ / £69
28-200mm F3.5-5.6 USM	E+ £169
28-300mm F3.5-5.6 L IS USM	E+ / Mint- £1,599
48mm F1.4 Macro	E+ / £149
120mm F4 Apo Macro	E+ / E+ £1,069 - £1,199
140mm F2.8 Sonnar	E+ / Unused £499 - £799
210mm F4 Sonnar	E+ / Mint- £549 - £699
Cable Switch LA50	E+ £29
G747 Hood (210mm)	E+ £45 - £59
Hasselblad-Contax 645 Adapter	Mint- £45
MFB-2 Polaroid Mag	E+ / E+ £49 - £169
MPW Dioptric -1.5	Unused £15
MSB1 Flash Bracket	Mint- £179
Pro Shift Adapter 67-645	E+ £149
Contax G Series	
18-55mm F3.5-5.6 EFS II	E+ / E+ £39 - £59
18-55mm F3.5-6.1 IS EFS	Exc £49
24mm F3.5 Macro	E+ / £199
28mm F2.8 G	E+ / £299
50mm F2.8 G	E+ / Mint- £199 - £219
TLA140 Flash	E+ / Mint- £39 - £69
TLA200 Flash	E+ £79
TLA200 Flash (Black)	E+ £79
64mm B2 (82A) filter	E+ / Mint- £12 - £15
Cable Switch S300	E+ £12
GG3 Hood	E+ / £15
Contax SLR	
35mm F1.4 L USM	E++ £949
50-200mm F4-5.6 DC HSM OS Sigma	Mint- £129
50mm F1.4 USM	E+ £229
50mm 1:2.5 EF Macro	Mint- £179
55-200mm F4-5.6 USM II	E+ £99
55-250mm F4-5.6 IS	E++ £149
60mm F2.8 EFS Macro	Mint- £269
70-200mm F4 L IS USM	E+ / Mint- £729 - £759
70-200mm F4-5.6 IS	E+ £429
70-210mm F2.8 Apo Sigma	E+ / E+ £299
70-210mm F4-5.6 Sigma	E+ £29
70-210mm F4-5.6 Apo AF Sigma	E+ £49
70-300mm F4-5.6 Apo DG Sigma	E+ £109
70-300mm F4-5.6 Apo Macro Sigma	Unknown £99
70-300mm F4-5.6 DG Sigma	E+ £79
70-300mm F4-5.6 IS USM	E+ / E+ £629 - £899
70-300mm F4-5.6 IS	E+ / E+ £199
75-300mm F4-5.6 Apo Sigma	E+ / £79
75-300mm F4-5.6 IS	E+ / E+ £99 - £109
75-300mm F4-5.6 USM III	E+ £119
ETRS Complete + AEII Prism	E+ / £299
ETRSI Complete	E+ / Mint- £299 - £349
ETRSI Complete + AEII Prism	E+ / £329
ETRSI Complete + AEII Prism + Grip	E++ £399
ETRSI Complete + Prism	E+ / £299
ETRS Complete + AEII Prism	E+ / £299
14mm F2.5 Asph	Mint- £199
14-42mm F3.5-5.6 Asph CIS	E++ / £79
14-45mm F3.5-5.6 ASPH G Varrio	E++ £149
20mm F1.7 G Pancake	E++ £219
45-200mm F4-5.6 CIS	E+ / E+ £149 - £179
45mm F2.8 G Asph Macro	Mint- £479
JJC Nikon to Micro 4/3rds Adapter	E++ £20
JJC OM to Micro 4/3rds Adapter	E++ £20
Bronica ETRS/SI	
ETRSI Complete	E+ / Mint- £299 - £349
ETRSI Complete + AEII Prism	E+ / £329
ETRSI Complete + AEII Prism + Grip	E++ £399
ETRSI Complete + Prism	E+ / £299
ETRSI Complete + AEII Prism	E+ / £299
7-14mm F4 Lumix G Varrio	Mint- £799
14mm F2.5 Asph	Mint- £199
14-42mm F3.5-5.6 Asph CIS	E++ / £79
14-45mm F3.5-5.6 ASPH G Varrio	E++ £149
20mm F1.7 G Pancake	E++ £219
45-200mm F4-5.6 CIS	E+ / E+ £149 - £179
45mm F2.8 G Asph Macro	Mint- £479
JJC Nikon to Micro 4/3rds Adapter	E++ £20
JJC OM to Micro 4/3rds Adapter	E++ £20
Bronica ETR/SI	
ETRSI Complete	E+ / Mint- £299 - £349
ETRSI Complete + AEII Prism	E+ / £329
ETRSI Complete + AEII Prism + Grip	E++ £399
ETRSI Complete + Prism	E+ / £299
ETRSI Complete + AEII Prism	E+ / £299
14mm F2.5 Asph	Mint- £199
14-42mm F3.5-5.6 Asph CIS	E++ / £79
14-45mm F3.5-5.6 ASPH G Varrio	E++ £149
20mm F1.7 G Pancake	E++ £219
45-200mm F4-5.6 CIS	E+ / E+ £149 - £179
45mm F2.8 G Asph Macro	Mint- £479
JJC Nikon to Micro 4/3rds Adapter	E++ £20
JJC OM to Micro 4/3rds Adapter	E++ £20
Contax 645	
18-55mm F3.5-5.6 EFS II	E+ / E+ £39 - £59
18-55mm F3.5-6.1 IS EFS	Exc £49
35mm F3.5 LTSE	E+ / Mint- £799
55mm F3.5 Macro	Mint- £849
55mm F3.5 Macro	Mint- £849
64mm B2 (82A) filter	E+ / Mint- £12 - £15
Cable Switch S300	E+ £12
GG3 Hood	E+ / £15
Contax SLR	
18-55mm F3.5-5.6 USM II	E+ £99
55-250mm F4-5.6 IS	E+ £149
60mm F2.8 EFS Macro	Mint- £269
70-200mm F4 L IS USM	E+ / Mint- £729 - £759
70-200mm F4-5.6 IS	E+ £429
70-210mm F2.8 Apo Sigma	E+ / E+ £299
70-210mm F4-5.6 Sigma	E+ £29
70-210mm F4-5.6 Apo AF Sigma	E+ £49
70-300mm F4-5.6 Apo DG Sigma	E+ £109
70-300mm F4-5.6 Apo Macro Sigma	Unknown £99
70-300mm F4-5.6 DG Sigma	E+ £79
70-300mm F4-5.6 IS USM	E+ / E+ £629 - £899
70-300mm F4-5.6 IS	E+ / E+ £199
75-300mm F4-5.6 Apo AF Sigma	E+ £89
75-300mm F4-5.6 IS	E+ / E+ £99 - £109
75-300mm F4-5.6 USM III	E+ £119
RTS Complete + AEII Prism	E+ / £299
RTS Complete	E+ / Mint- £299 - £349
RTS Complete + AEII Prism	E+ / £329
RTS Complete + AEII Prism + Grip	E++ £399
RTS Complete + Prism	E+ / £299
RTS Complete + AEII Prism	E+ / £299
14mm F2.5 Asph	Mint- £199
14-42mm F3.5-5.6 Asph CIS	E++ / £79
14-45mm F3.5-5.6 ASPH G Varrio	E++ £149
20mm F1.7 G Pancake	E++ £219
45-200mm F4-5.6 CIS	E+ / E+ £149 - £179
45mm F2.8 G Asph Macro	Mint- £479
JJC Nikon to Micro 4/3rds Adapter	E++ £20
JJC OM to Micro 4/3rds Adapter	E++ £20
Contax G Series	
18-55mm F3.5-5.6 EFS II	E+ / E+ £39 - £59
18-55mm F3.5-6.1 IS EFS	Exc £49
35mm F3.5 Macro	E+ / £199
55mm F3.5 Macro	Mint- £849
120mm F4 Apo Macro	E+ / E+ £1,069 - £1,199
140mm F2.8 Sonnar	E+ / Unused £499 - £799
210mm F4 Sonnar	E+ / Mint- £549 - £699
Cable Switch LA50	E+ £29
G747 Hood (210mm)	E+ £45 - £59
Hasselblad-Contax 645 Adapter	Mint- £45
MFB-2 Polaroid Mag	E+ / E+ £49 - £169
MPW Dioptric -1.5	Unused £15
MSB1 Flash Bracket	Mint- £179
Pro Shift Adapter 67-645	E+ £149
Ricoh GXR	
18-55mm F3.5-5.6 EFS II	E+ / E+ £39 - £59
18-55mm F3.5-6.1 IS EFS	Exc £49
35mm F3.5 Macro	E+ / £199
45mm F2.8 Distagon	E+ £699
55mm F3.5 Macro	Mint- £849
120mm F4 Apo Macro	E+ / E+ £1,069 - £1,199
140mm F2.8 Sonnar	E+ / Unused £499 - £799
210mm F4 Sonnar	E+ / Mint- £549 - £699
Cable Switch LA50	E+ £29
G747 Hood (210mm)	E+ £45 - £59
Hasselblad-Contax 645 Adapter	Mint- £45
MFB-2 Polaroid Mag	E+ / E+ £49 - £169
MPW Dioptric -1.5	Unused £15
MSB1 Flash Bracket	Mint- £179
Pro Shift Adapter 67-645	E+ £149
Contax GXR	
18-55mm F3.5-5.6 EFS II	E+ / E+ £39 - £59
18-55mm F3.5-6.1 IS EFS	Exc £49
35mm F3.5 Macro	E+ / £199
45mm F2.8 Distagon	E+ £699
55mm F3.5 Macro	Mint- £849
120mm F4 Apo Macro	E+ / E+ £1,069 - £1,199
140mm F2.8 Sonnar	E+ / Unused £499 - £799
210mm F4 Sonnar	E+ / Mint- £549 - £699
Cable Switch LA50	E+ £29
G747 Hood (210mm)	E+ £45 - £59
Hasselblad-Contax 645 Adapter	Mint- £45
MFB-2 Polaroid Mag	E+ / E+ £49 - £169
MPW Dioptric -1.5	Unused £15
MSB1 Flash Bracket	Mint- £179
Pro Shift Adapter 67-645	E+ £149
Ricoh GXR	
18-55mm F3.5-5.6 EFS II	E+ / E+ £39 - £59
18-55mm F3.5-6.1 IS EFS	Exc £49
35mm F3.5 Macro	E+ / £199
45mm F2.8 Distagon	E+ £699
55mm F3.5 Macro	Mint- £849
120mm F4 Apo Macro	E+ / E+ £1,069 - £1,199
140mm F2.8 Sonnar	E+ / Unused £499 - £799
210mm F4 Sonnar	E+ / Mint- £549 - £699
Cable Switch LA50	E+ £29
G747 Hood (210mm)	E+ £45 - £59
Hasselblad-Contax 645 Adapter	Mint- £45
MFB-2 Polaroid Mag	E+ / E+ £49 - £169
MPW Dioptric -1.5	Unused £15
MSB1 Flash Bracket	Mint- £179
Pro Shift Adapter 67-645	E+ £149
Micro Trekker 200	E+ £15
Mini Trekker - Black	E+ / E+ £20 - £29
Nature Trekker AW	E+ / £139
Nature Trekker AWII	Exc / E+ £59 - £119
Orion AW - Green	E+ £29
Orion Trekker	E+ £15
Orion Trekker II - Black	E+ / £20
Photo Trekker	E+ / E+ £39 - £59
Photo Trekker Classic	E+ / E+ £49 - £59
Photo Trekker - Green	E+ £29
Photo Trekker - Grey	E+ £29
Primus AW - Arctic Blue	E+ / Mint- £49 - £59
Po Trekk AWII	E+ / £139
Rolling Computerker AW	E+ / £129
Rover Light	E+ £149
Rover Plus AW - Black	E+ / £59
Slingshot 300	E+ £29
Slingshot AW100	E+ / Mint- £20 - £25
Super Trekker AWII	E+ / £179
TAMRAC Aero Speed Pack 75 Backpack	E+ / £35 - £39
MP 0.72x Black Body Only	E+ / £1,790
MP 0.72x Chrome Body Only	E+ / £1,499
MP 0.72x Black Body Only	E+ / £1,199
MP 0.72x Chrome Body Only	E+ / £1,499
MP 0.72x Black Body Only	E+ / £1,199
MP 0.72x Chrome Body Only	E+ / £1,499
MP 0.72x Black Body Only	E+ / £1,199
MP 0.72x Chrome Body Only	E+ / £1,499
MP 0.72x Black Body Only	E+ / £1,199
MP 0.72x Chrome Body Only	E+

Mail Order Hotline

01463 783 850

**we accept
Cash, Cheques**

Prices correct when
compiled, F&OE.



NICHOLAS

CAMERA COMPANY FOR THE AMATEUR/PROFESSIONAL PHOTOGRAPHER, CAMERA COLLECTOR

15 CAMDEN HIGH STREET, LONDON NW1 7JE

TEL: 020 7916 7251 or 020 7387 3355

MON-SAT 10-6pm FAX: 020 7419 1719

www.nicholascamera.com

50 YARDS MORNINGTON CRESCENT TUBE

NEW UK DIGITAL SLR's and LENSES

CANON, NIKON, SONY, ETC.....£low

CANON EOS 10MK11, UNUSED.....£2150

CANON EOS 7D BODY, UNUSED.....£995

CANON 200mmF1.8, ARRI-PL.....£5995

CANON 400F2.8L11 (not)USED.....£3995

CONTAX-Y ZEISS 500B, BXD, NEW.....£1295

CONTAX 645 802, BXD, UNUSED.....£2450

GANDOLFI 5x4 LEVEL-3, UNUSED.....£1995

HASSEL 39mp H-BACK, UNUSED.....£6995

HORSEMAN 612PANO-35mm, UNUSED.....£4250

LEICA MP, BLACK/FLM, UNUSED.....£3250

METZ M270 FLASH, BXD, NEW.....£395

Nikon 180F2.8, AI, USED/VIDEO'S?.....£695

Nikon 20012G, BXD, UNUSED.....£3250

Nikon F3TITAN, BL, BXD, UNUSED.....£1695

Nikon F6 BODY, UNUSED.....£1495

PENTAX 67-11 WOODGRIP, UNUSED.....£295

ROLLEIFLEX 2.8FX, UNUSED.....£3795

ROLLEI 6000AF, COMP, BXD, UNUSED.....£2895

SIGMA 12-24, CAL, BXD, UNUSED.....£575

SIGMA 120-400, OS, BXD, UNUSED.....£595

SONY ALPHA 850 BODY, UNUSED.....£1499

SONY 70-20012.6, BXD, NEW.....£1495

SONY ZEISS 851.4, UNUSED.....£1075

SONY ZEISS 24-7012.8, NEW.....£1245

TAMRON-CAF 28-10512.8, UNUSED.....£695

WISTA 5x4, RF, UNUSED.....£1745

WISTA 10x8 ROSEWOOD, UNUSED.....£2545

WIDE RANGE EXPIRED/OUTDATED FILM

EPHONE

SCANNERS, MID-RANGE TO HIGH-END, MOST FORMATS AVAILABLE S/H

MAMIYA PRESS-UNIVIS-50+10012.8+250+POLABACK+67+6 9RFH£1995

PROFESSIONAL DIGITAL MEDIUM

FORMAT, NEW/USED

DIGITAR 28-120mm LENSES IRIS/SHUTTER

ENEG

HORSEMAN VIEW-DIGITAL CAMERA KIT

ENEG

PROFOTO 7a12/2400/7b PROFLASH

ESSENSIBLE PRICES

LUMINOUS PORTABLE FLASH KITS

ESSENSIBLE

ESOTERICA/EXOTICA/CLASSICA

APCM MOTOR, HASSEL500 BXD.....£ASK

ALPA 360° ROTOCAMERA, ASNEW £OFFERS

ALPA 6.9/10-11-SI-LENSSES.....£ASK

ARC HASSELBLAD-LENSES 35-75.....£ASK

BESSA L7/R-LENSES 12-90mm.....£ASK

BRONICA RF LENS 45mm-FNDR.....£545

BRONICA EC/S2A, comp.....from£145

BRONICA E1RSN-LENSSES etc.....£ASK

BRONICA SOA/-40-500+Accs.....£ASK

BRONICA GS-50-250+Accs.....£ASK

BRONICA 60/180P, UNUSED?.....£A£375

BRONICA 105/110-1:1, NEW?.....ENEG

CANON 10D MK11/ASNEW.....£2450-£2995

CANON 1D MK11/USED?.....£1495-£2150

CANON WFT-E2 TRANSMITTER.....£345-£499

CANON 1DS MK11/BXD ASNEW

£1295-£1745

CANON EOS 1DS/BXD ASNEW.....£675-£995

CANON EOS 1D MK11/ASNEW.....£645-£895

CANON 1D MK11/BXD, ASNEW.....£1245

CANON EOS 1D/BXD/ASNEW?.....£375-£625

CANON 5D/BXD/ASNEW?.....£1225-£1375

CANON EOS 5D/BXD/ASNEW?.....£595-£875

CANON EOS 30D/40D/50D.....£245-£545

CANON 24, 45, 90T+Shift?.....£A£345

CANON EOS IV/H'S/NEW?.....£325-£395

CANON EOS 5.30V, T90, UNUSED?.....£A£375

CANON F1n, ASNEW, UNUSED?.....£1125

CANON F1, ORIGINAL BXD, NEW?.....£1395

CANON FD 17/20mm AS/NEW?.....£275-£395

CANON FD 24mm f1.4L.....£645-£895

CANON FD50/100 MACRO/+TUBE

£129-£275

CANON FD 85mmF1.2L.....£595-£799

Canon FD 50-300mm L-Hood, nice.....£1475

CANON FD 300/4/300/2.8.....£345-£1195

CANON FD 400mm 12.8, 8000mm 5.6.....ENEG

CANON VTF/17+50mm(L39).....ENEG

CANON 50mm f1.2, L39.....£425-£775

CANON EOS 14/2.8L/11.....£1195-£1695

CANON ZEISS 851.4(MF).....£745-£875

CANON EOS 15mm FISHEYE.....£395-£495

METERS-DAYLIGHT/FLASH, LOTS-OF.....£A£345

CANON 85mm f1.2, L11.....£1099-£1495

CANON 50/60/100 MACRO.....£195-£375

CANON 135mm 12L/ASNEW.....£645-£795

CANON 135Z 2.8 SOFTFOCUS.....£245-£325

CANON 300mm 12.8/L.....£1425-£3275

CANON 300mm 14L/IS/ASnew?.....£599-£1045

CANON 400mm 12.8/L.....£2475-£3995

CANON 50mm 1.8/11mm.....£199-£325

CANON 77-11 Body.....£399-£395

CANON 77-110 Body.....£125-£199

CANON 77-240mm 2.8.....£125-£199

CANON 77-240mm 3.5.....£125-£199

CANON 77-240mm 4.0.....£125-£199

CANON 77-240mm 5.6.....£125-£199

CANON 77-240mm 8.0.....£125-£199

CANON 77-240mm 11.0.....£125-£199

CANON 77-240mm 16.0.....£125-£199

CANON 77-240mm 22.0.....£125-£199

CANON 77-240mm 35.0.....£125-£199

CANON 77-240mm 45.0.....£125-£199

CANON 77-240mm 56.0.....£125-£199

CANON 77-240mm 70.0.....£125-£199

CANON 77-240mm 85.0.....£125-£199

CANON 77-240mm 105.0.....£125-£199

CANON 77-240mm 135.0.....£125-£199

CANON 77-240mm 180.0.....£125-£199

CANON 77-240mm 240.0.....£125-£199

CANON 77-240mm 315.0.....£125-£199

CANON 77-240mm 400.0.....£125-£199

CANON 77-240mm 500.0.....£125-£199

CANON 77-240mm 600.0.....£125-£199

CANON 77-240mm 800.0.....£125-£199

CANON 77-240mm 1000.0.....£125-£199

CANON 77-240mm 1350.0.....£125-£199

CANON 77-240mm 1800.0.....£125-£199

CANON 77-240mm 2400.0.....£125-£199

CANON 77-240mm 3200.0.....£125-£199

CANON 77-240mm 4000.0.....£125-£199

CANON 77-240mm 5600.0.....£125-£199

CANON 77-240mm 7200.0.....£125-£199

CANON 77-240mm 9000.0.....£125-£199

CANON 77-240mm 12000.0.....£125-£199

CANON 77-240mm 15000.0.....£125-£199

CANON 77-240mm 18000.0.....£125-£199

CANON 77-240mm 21000.0.....£125-£199

CANON 77-240mm 24000.0.....£125-£199

CANON 77-240mm 28000.0.....£125-£199

CANON 77-240mm 32000.0.....£125-£199

CANON 77-240mm 36000.0.....£125-£199

CANON 77-240mm 40000.0.....£125-£199

Please visit our website: **www.mathersoflancashire.co.uk**

Canon



**Canon EOS 1100D
+ 18-55mm IS
only £369!**

EOS 1100D+18-55IS+55-250IS £599
EOS 1100D body only £329

Canon



**Canon EOS 600D
+ 18-55mm IS
only £599!**

EOS 600D + 18-55 IS + 55-250IS £799
EOS 600D body only £529

Canon



**Canon EOS 5D MkIII
Body Only
only £2995!**

EOS 5D MkIII with EF 24-105mm
f4 L IS USM £3689

PENTAX



**Pentax K-5
+ 18-55mm WR
only £719!**

K-5 + 18-55 WR + 50-200 WR £889
K-5 + 18-135 WR Lens £959
K-5 body only £669
**(Claim up to £80 Cashback)
With 2 Year Warranty**

Nikon



**Nikon D3200
+ 18-55m VR
only £589!**

Nikon D3200 + 18-55 VR +
Sigma 70-300mm APO Lens £749
Nikon D3200 Body Only £499
With 2 Year Warranty

Panasonic LUMIX® G Series



**Panasonic Lumix
GF-5 + 14-42mm
Std Zoom Lens
only £439!***

OR...

Panasonic Lumix
GF-5 + 14-42mm
Power Zoom Lens
only £539!*

**'Less £50 Cashback
With 3 Year Warranty**



**Panasonic Lumix
G-3 + 14-42mm only
only £459!***

Panasonic Lumix G-3
+ 14-42mm PZ Lens
only £579*

**('Less £50 Cashback
from Panasonic UK)
With 3 Year Warranty**



**Panasonic Lumix GF-3
+ 14mm f2.5 lens
only £389!**

OR...
Panasonic Lumix GF-3
Body Only
only £269!

With 3 Year Warranty



**Panasonic Lumix GH-2
Body only £559!***
Panasonic Lumix GH-2
with 14-42mm
only £639!*

**or with 14-140mm
only £999!***
**With 3 Year Warranty
& Free Adobe Lightroom
'Less £50 Cashback**



**3 Year Warranty
On All GX-1 Kits
*Less £50
Cashback**

Panasonic Lumix GX-1

GX-1 Body Only (Black or Silver). £429*
GX-1 + 14-42 Std Zoom (Black)... £479*
**GX-1 + 14-42 Power Zoom Lens
(Black or Silver)... £599***
GX-1 (Blk) + 14-42PZ + LVF-2... £739*

Panasonic

Lumix LS-6	£66
Lumix FS-40	£96
Lumix FS-45	£112
Lumix FX-90	£215
Lumix LX-5	£289
Lumix FZ-48	£259
Lumix FZ-150	£369
Lumix SZ-1	£144
Lumix SZ-7	£175
Lumix TZ-20	£199*
(Less £20 Cashback)	
Lumix TZ-25	£229**
(Less £30 Cashback)	
Lumix TZ-30	£279***
(Less £35 Cashback)	
Lumix FT10	£142
Lumix FT3	£263

FUJIFILM

FinePix

T400	£99
XP-50	£124
XP-150	£188
Z-1000EXR	£188
F-660 EXR	£209
F-770 EXR	£285
S-2980	£116
S-4200	£139
S-4500	£169
SL-240	£209
SL-300	£238
HS-20 EXR	£249
HS-30 EXR	£349
X-10 EXR	£365
X-100 EXR	£659
X-S1 EXR	£499

SIGMA

20mm f1.8 EX DG	£539
24mm f1.8 EX DG	£439
30mm f1.4 EX DG HSM	£375
50mm f2.8 EX Macro DG	£266
70mm f2.8 EX Macro DG	£364
105mm f2.8 EX DG OS HSM Macro	£665
10-20mm f4-5.6 EX DC HSM	£369
10-20mm f3.5 EX DC HSM	£495
12-24mm f4.5/5.6 MK2 DG HSM	£659
17-50mm f2.8 EX DC HSM OS	£555
17-70mm f2.8-4 DC Macro OS HSM	£349
18-50mm f2.8-4.5 DC OS HSM	£179
18-200mm f3.5-6.3 DC HSM	£179
18-200mm f3.5-6.3 DC OS Mk2	£295
18-250mm f3.5-6.3 DC OS	£399
50-200mm f4/5.6 DC OS HSM	£179
50-500mm f4/6.3 APO EX DG	£1195
70-200mm f2.8 APO EX DG OS	£969
70-300mm f4-5.6 DG Mac II	£133
70-300mm f4-5.6 APO DG Mac II	£169
70-300mm f4-5.6 DG OS	£299
120-400mm f4.5/5.6 APO OS	£729
150-500mm APO DG OS HSM	£739
1.4x APO EX DG Conv (EX lenses)	£199
2x APO EX DG Conv (EX lenses)	£239

SIGMA
3 YEAR UK WARRANTY

For registration and conditions log on to
www.sigma-imaging-uk.com/warranty

Please visit our website for the
full range of SIGMA lenses.

LUMIX® G Series Lenses

8mm f3.5 Fisheye	£569
12.5mm f12 - 3D Lens	£189
14mm f2.5	£279
20mm f1.7	£289
7-14mm f4	£969
12-35mm f2.8	£879
14-42mm f3.5/5.6	£99
X PZ 14-42mm f3.5-5.6	£289
X PZ 45-175mm f4-5.6	£319
14-140mm f4-5.8	£489
45-200mm f4-5.6	£269
100-300mm f4-5.6	£446

LEICA Lenses For G Series

Summilux 25mm f1.4 ASP	£439
Macro 45mm f2.8	£569

(Less £50 Cashback)

(Less £50 Cashback)

Canon

Ixus 125 HS	£195
Ixus 240 HS	£235
Ixus 510 HS	£289
PowerShot A1300IS	£89
PowerShot A4000IS	£139
PowerShot SX240HS	£249
PowerShot SX260HS	£274
PowerShot S100	£339
PowerShot G12	£419
PowerShot G1X	£589

**Please note.
WE STILL SELL FILM!
Kodak, Fuji, Ilford
Colour Print, Slide
and Black & White.
35mm and 120!**

Nikon Coolpix

S30	£85
S6300	£139
L810	£169
S9300	£239

2 Year Warranty on All Coolpix

Please visit our website for best prices on
Lowepro bags, Hoya and Kood
filters, Fuji memory cards, batteries and
camera accessories. E&OE.

Buy with confidence...

UK stock, UK warranty & UK Duty paid

plus FREE VIP card - enjoy exclusive discounts instore and online

Just a small selection of our VAST stock call or visit our web site for lots more

CANON DSLR

Canon

EOS 1100D & 18-55 IS £379.99

EOS 1100D VALUE KIT £399.99

Kit includes EOS 1100D, EF-S 18-55 IS, Delsey case, 8GB media card, card reader
SAVE £40 plus FREE VIP CARD

EOS 1100D TWIN KIT £599.99

Kit includes EOS 1100D, EF-S 18-55 IS, EF-S 55-250IS, Delsey case, 8GB media card, card reader
SAVE £90 plus FREE VIP CARD

EOS 550D & EF-S 18-55 IS £529.99

EOS 550D VALUE KIT £769.99

Kit includes EOS 550D, EF-S 18-55 IS, Delsey case, 8GB media card, card reader
SAVE £40 plus FREE VIP CARD

EOS 550D TWIN KIT £739.99*

Kit includes EOS 550D, EF-S 18-55 IS, EF-S 55-250IS, Delsey case, 8GB media card, card reader
SAVE £90 plus FREE VIP CARD

EOS 600D & EF-S 18-55 IS £579.99

EOS 600D BODY £499.00

NEW EOS 650D & EF-S 18-55 IS £799.99

NEW EOS 650D BODY £699.00

EOS 60D & EF-S 17-85 IS £949.00

EOS 60D BODY £749.00

EOS 7D

EOS 7D & EF-S 15-85 IS £1649.00

EOS 7D Body £1099.00

Also look at our **VALUE & TWIN KITS**, save £s
HALF PRICE BG-E9 GRIP OFFER

EOS 5D MKII

EOS 5D MKII & EF 24-105 f4L IS £2269.00

FREE SANDISK 16GB CARD WORTH £59.99

EOS 5D MKII Body £1599.00

FREE SANDISK 16GB CARD WORTH £59.99

NEW EOS 5D MKIII

EOS 5D MKIII & EF 24-105 f4L IS £3689.00

EOS 5D MKIII Body £2999.00

NEW EOS 1D X

Body £5299.00

Canon Pixma Pro Printers

Pixma Pro 9000 MKII £1949.99

Pixma Pro 9500 MKII £549.99

NEW Pixma Pro1 £699.00

Canon Selphy

CP800 £79.99

CANON EF Zoom Lenses

EF 8-15 f4L £1179.00

EF 16-35 f2.8L USM MKII £1189.00

EF 17-40 f4L USM £639.00

EF 24-70 f2.8L USM £2299.00

EF 24-105 f4L IS USM £899.00

EF 70-200 f2.8L IS USM II £1869.00

EF 70-200 f2.8L USM £989.00

EF 70-200 f4L IS USM £989.00

EF 70-200 f4L USM £529.00

EF 70-300 f4.5/5.6 IS USM £419.00

EF 70-300 f4/5.6L IS USM £1199.00

EF 100-400 f4.5-5.6L IS USM £1269.00

EF 100-400 f4.5-5.6L USM £1269.00

EF 85mm f1.2L USM II £1799.00

EF 85mm f1.8 USM £329.00

EF 200mm f2.8L USM MKII £639.00

EF 200mm f2L IS USM £4899.00

EF 300mm f2.8L IS USM II £5549.00

EF 300mm f4L IS USM £1189.00

EF 400mm f2.8L IS USM II £8849.00

EF 400mm f5.6L IS USM £1129.00

EF 500mm f4L IS II USM £8749.00

EF 600mm f4L IS II USM £10999.00

EF 1.4X III Converter £429.00

EF 2X III Converter £429.00

EF Macro 100mm f2.8 USM £449.00

EF Macro 100mm f2.8L IS USM £729.00

EF Macro 180mm f3.5L USM £1259.00

TS-E 45mm f2.8 £1169.00

EF-S 10-22 f3.5/4.5 USM £649.00

EF-S 15-85 f3.5/5.6 IS USM £579.00

EF-S 17-55 f2.8 IS USM £799.00

EF-S 17-85 f4/5.6 IS USM £279.00

EF-S 18-135 f3.5/5.6 IS £299.00

EF-S 18-200 f3.5/5.6 IS £409.00

EF-S 55-250 f4/5.6 IS II £219.99

EF-S Macro 60mm f2.8 £359.00

EF-S 10-22 f3.5/4.5 USM £649.00

EF-S 15-85 f3.5/5.6 IS USM £579.00

EF-S 17-55 f2.8 IS USM £799.00

EF-S 17-85 f4/5.6 IS USM £279.00

EF-S 18-135 f3.5/5.6 IS £299.00

EF-S 18-200 f3.5/5.6 IS £409.00

EF-S 55-250 f4/5.6 IS II £219.99

EF-S Macro 60mm f2.8 £359.00

Canon Speedlites

Speedlite 270 EXII £149.00
Speedlite 320 EX £199.00
Speedlite 430 EXII £209.00
Speedlite 580 EXII £379.00
NEW Speedlite 600 EX-RT £679.99

Canon Powershot Enthusiast Compacts

NEW Powershot G1 X £699.99

Available to buy on 0% APR call for full details
Powershot G12 FREE CANON CASE WORTH £49.00 £379.99
Powershot S100 £359.00

Nikon DSLR

D3100 & AF-S 18-55 VR £389.00

D3200 & AF-S 18-55 VR £649.00

D5100 & AF-S 18-55 VR £499.00

D7000 & AF-S 18-105 VR £979.00

Also look at our VALUE & TWIN KITS, save £s

NEW D800 BODY £2599.00

D800 & AF-S 24-120 f4 VR £3499.00

D800 & AF-S 24-70 f2.8 £3899.00

D800E body £2899.00

D300s Body £999.00

D3X Body £4849.00

NEW NIKON D4

• 16.2 megapixel FX-format (full-frame)
• ISO 100-12800

• Multi-area format D-Movie

• Durable Kevlar/carbon fiber-composite shutter

D4 Body £5289.00

Nikon AF / AF-S Zoom Lenses

AF-D VR 80-400mm f4.5/5.6 £1149.00

AF-S 14-24 f2.8 ED £1299.00

AF-S 16-35 f4G ED VR £859.00

AF-S 24-70 f2.8 ED £1229.00

AF-S 24-120 f4G ED £829.99

AF-S 28-300 f3.5/5.6 VR £695.00

AF-S 70-200 f2.8 IF ED II VR £1599.00

AF-S 70-300 f4.5/5.6 IF ED VR £419.00

AF-S 200-400 f4G ED VRII £4749.00

AF-S DX 10-24 f3.5/4.5G ED £669.99

AF-S DX 12-24 f4G IF ED £809.99

AF-S DX 16-85 f3.5/5.6G ED VR £449.99

AF-S DX 17-55 f2.8G IF ED £1059.99

AF-S DX 18-105 f3.5/5.6G VR £199.00

AF-S DX 18-200 f3.5/5.6G IF ED VRII £609.99

AF-S DX 55-200 f4.5/5.6 VR £229.99

AF-S DX 55-300 f4.5/5.6 VR £299.99

YORK CAMERAS (LONDON) LTD

Telephone: 020 7242 7182
Email: sales@yorkcameras.co.uk

USED BARGAINS

CANON DIGITAL SLR SYSTEM

	CANON FD SYSTEM	PENTAX 6X7 SYSTEM
1DS MHII box	Mint- £2699	A1 body.....Exc++ £199
350D + 18-55 + BG-E3 + case	Exc++ £289	AE Meter Prism.....Exc++ £179
60D body	Mint- £675	A1 + 50 f1.8.....Exc++ £179
5D body MkI 12MP	Exc++ £799	A1 + 50 f1.8.....Mint- £199
5D body MkI 12MP	Exc++ £749	F028 12.8.....Mint- £79
40D body 10MP	Mint- £489	F035 12.8.....Exc++ £129
40D body 10MP	Exc++ £439	F050 11.8 BL Chrome Filter Ring.....Exc++ £149
40D body 10MP	Exc++ £449	F0135 13.5 SC BL.....Exc++ £89
30D body 8MP	Exc++ £289	F0200 f4.....Exc++ £5979
30D body 8MP	Exc++ £299/C320	F0500 f4.5 L.....Exc- £749
20D body 8MP	Exc++ £229	F02x 8 Extender.....Mint- £99
20D + 18-55mm II 8MP	Mint- £299	F014x 8 Extender.....Exc++ £129
50D + 18-55mm IS 15MP	Mint- £449	F050-300 f4.5 L.....Mint- £999
50D + 18-55mm II 15MP	Mint- £429	F070-210 f4.....Mint- £120

PRO "L" SERIES

EF 24-70mm f2.8 L box	Exc++ £999	FD ACCESSORIES
EF 100mm f2.8 L Macro	Mint- £679	FTB booster box.....M- £89
EF 180mm f3.5 L Macro	Mint- £1089	F4 Camera holder box.....M- £79
EF 180mm f3.5 L Macro	Exc++ £949	F3 camera holder box.....M- £69

DIFFRACTIVE OPTICS SYSTEM

70-300mm f4/5.6 DO IS	Exc- £699	INDEPENDENT FD LENSES
70-300mm f4/5.6 DO IS	Exc++ £799	Vivitar Series 1 70-200mm f2.8/4 box.....Mint- £99
70-300mm f4/5.6 DO IS	Mint- £899	Tamron 28mm f2.5.....Exc++ £49

CANON EXTENDER

EF 1.4x MkIII box, case	Mint- £379	INDEPENDENT FD LENSES
1.4x MkII box	Mint- £289	Vivitar Series 1 70-200mm f2.8/4 box.....Mint- £99
2.0x MkI box, case	Mint- £239	Tamron 28mm f2.5.....Exc++ £49
2.0x MkI	Mint- £199	Tokina 35-105 f3.5/4.3.....Mint- £39
2.0x MkI	Mint- £229	Sigma 70-210 f4.5.....Exc- £20
1.4x MkI	Exc- £179	Kiron 70-210 f4.5.....Exc- £20
1.4x MkI	Exc++ £199	Tokina 70-210 f3.5.....Exc+ £49
Zelar 75-205 f3.5	Exc- £29	Vivitar 70-210 f4.5/5.6.....Mint- £25

POWERSHOT DIGITAL

G7	Exc++ £149	INDEPENDENT FD LENSES
G12	Mint- £299	Vivitar 80-200 f4.5.....Exc- £30
G1x	Was £579 - Mint- £529	Vivitar 80-200 f4.5.....Exc- £30

EF/EF-S LENSES

EF 50mm f1.8 MkII	Mint- £79	INDEPENDENT FD LENSES
EF 85mm f1.8 USM	Mint- £289	Teleplus MC-7 2x.....Exc++ £45
EFS 15-85mm IS + Hood	Mint- £549	Vivitar 3x Converter.....Exc- £15

CANON SUPER 8 CINE

EFS 17-85mm IS USM	Mint- £299	INDEPENDENT FD LENSES
EF 28-80mm f3.5/5.6 box	Mint- £88	Auto Zoom 518 c/w 1.8x tele lens, case.....Exc++ £179
EF 80-200mm f4.5/5.6 II	Exc++ £88	Zoom 318 + case.....Exc++ £179

NIKON DIGITAL

D3100 + 18-55 VR	Mint- £369	INDEPENDENT FD LENSES
70-300mm AFS VR	Mint- £369	Panagor 28mm f2.5.....Exc++ £149

INDEPENDENT M42 LENSES

EF 70-300mm IS + filter	Mint- £299	INDEPENDENT M42 LENSES
D-300s body 12 MP	M- £899	Pletkogun 35 f2.4.....Mint- £199
D-5100 + 18-55mm VR box	M- £499	Praktica 28mm f2.8.....Mint- £39

CANON SPEEDLITE SYSTEM

220 EX box	Mint- £119	INDEPENDENT M42 LENSES
270 EX box	Mint- £199	Panagor 28mm f2.5.....Exc++ £149
380 EX	Mint- £149	Flektogun 35 f2.4.....Mint- £199

NIKON MF LENSES

Nikon 24mm f2.8 AIS	Exc++ £269	INDEPENDENT M42 LENSES
Nikon 28mm f2.8 AIS	Exc++ £119	OM2N + Zukko 50 f1.8.....Exc++ £199

OLYMPUS SYSTEM

OM2N + Zukko 50 f1.8	Exc++ £199	INDEPENDENT M42 LENSES
OM2 Body	Exc++ £49	OM10 + Zukko + 50mm f1.8.....Exc++ £895
OM10 + Zukko + 50mm f1.8	Exc++ £895	OM10 + 50mm f1.8 + M/Adapter.....Exc++ £115

CANON PRO FILM SYSTEM

EOS 1N RS Body box	Mint- £499	INDEPENDENT M42 LENSES
EPS 1V body box	Mint- £599	Nikon PC 28mm f3.5.....Exc++ £599

SIGMA SYSTEM

12-24mm HSM	Exc++ £349	INDEPENDENT M42 LENSES
55-200mm box	Mint- £100	XD-11 + wider.....VIG £39

100-300mm APO	Exc++ £549	INDEPENDENT M42 LENSES
Vivitar 28mm f2.8	Mint- £20	Spiratone 18mm f3.5.....Exc++ £139

Rokinon 50mm f1.4	Mint- £99	INDEPENDENT M42 LENSES
Sigma 600 f8 Mirror	Mint- £129	Tamron 28mm f2.8.....Exc++ £29

Tokina ATX 28-85mm	VIG £20	INDEPENDENT M42 LENSES
Tokina ATX 35-70	Exc+ £19	Vivitar 70-150mm f3.5.....Exc++ £29

Vivitar 70-150mm f3.5	Exc++ £29	INDEPENDENT M42 LENSES
Vivitar 28mm f2.8	Mint- £20	Zuiko 75-150mm f4.....Exc++ £59

Rokinon 50mm f1.4	Mint- £99	INDEPENDENT M42 LENSES
Sigma 600 f8 Mirror	Mint- £129	Zuiko 75-150mm f4.....Mint- £99

Tamron 28mm f2.8	Mint- £20	INDEPENDENT M42 LENSES

<tbl_r cells="3" ix="1" maxcspan="1" maxrspan="1" usedcols

WE BUY FOR CASH



All makes - and we always offer a fair price

URGENTLY REQUIRED...

Digital including: **NIKON. CANON. SIGMA. TOKINA. TAMRON. SONY. OLYMPUS. PENTAX. PANASONIC. LEICA. ETC.**

Film including: **HASSELBLAD. LEICA. ZEISS. ETC.**

CASH WAITING! CALL US NOW!

No collection too large!

www.cash4cameras.co.uk

STAFFORD CAMERAS

Unit 2, Parkside Shopping Precinct, STAFFORD. ST16 1TQ.

Email: cash4cameras@ntlworld.com

Tel: **01785 605475**

Campkins

CAMERA CENTRE

11 Rose Crescent,
Cambridge CB2 3LP



PART-EXCHANGE STILL POSSIBLE

D3100 body	£270	Canon BG-E8 Grip	£115	Olympus IS100 28/110	£50
85/1.4 AFD Nikkor	£949	Canon BG-E1 Grip	£60	Canon EOS 500 28/70 Sigma	£75
10.5mm 12.8 G fish eye	£399	Canon BG-E3 Grip	£60	Nikon F50 28/80	£90
12-24 AFS 14 G	£440			Minolta 700Si 35/105	£99
17-55 IF 2.8 AF-S	£800			Canon EOS 30E b/o	£199

Olympus OM-G check availability	
Nikon D800 check availability	

Nikon F5 body	£400	PB67 Pol Back	£80	Canon EOS 30E b/o	£199
Nikon D2x Body	£600	P Adaptor	£45	Canon A1 + f1.8/50	£170
Nikon D700 + 28/100	£250	RB Ext. Tube	£90	Pentax MZ30 35/80	£80
Nikon F2.5 body	£250	50/45	£399	Canon Pellix 11.4/50	£200
Nikon F80 180mm body	£65	180/45	£300	Pentax MZ5n 28/80	£115
Nikon D200 + 28/200 Sigma	£480	RZ67 Bellows Hood G2	£70	Olympus OM10 11.8/50	£55
Nikon D100 inc grip body	£220	Prism Finder	£150	Pentax Super 17-28-80 SMC Pentax A	£145
Nikon 80-200 f4.5/6 AFD	£85	645 150/3.5	£150	Pentax ES f1.8/55 SMC	£150
Nikkor S 55/1.2	£345	75-150 Zoom	£345	Pentax MEF 35/70 f2.8 AF	£190
Nikon AFS 18-200 G	£440	300/1.6	£290		
Nikon AFS-VR 24-120	£340	Prism Finder	£75		
Nikon PC Nikkor 28/4	£365	AE Prism	£145		
Nikon AFD 70/210 f4.5/6	£100	105-210 Zoom	£235		
Nikon AFD/ED 70/300 f4.5/6	£240	120 film backs	£80		
Nikon AFD 28/105 3.5/4.5	£175	45/1.8G/645	£249.99		

35mm Reflexes	
Exakta RTL1000 f1.8/50 TTL	£99.99
Miranda Sensorex 2 11.8/50	£99.99
Minolta SR1 f1.4/5.8	£120
Nikon F5 Body	£400
Pentax Z1D 28/80 Sigma	£200
Nikon F Photo FTN f2/50	£350
Nikon F90x 28-80	£170
Olympus OM1 11.8/50	£185
Pentax Spotmatic f1.8/55	£110
Rollei SL35F f1.8/50	£150
Olympus OM2SP f1.8/50	£180

Olympus Used Digital	
SP580 UZ 26x	£129.99
C770 10x	£55
EP1 + 14-42 Zoom	£279.99

Post & Packing add £6 extra - Prices include 20% VAT	
Callers welcome Mon-Sat 8.45am to 5.30pm.	

Tel: 01223 364223 Fax 01223 313852 www.campkinscameras.co.uk

You can Skype us
username: campkinscameras

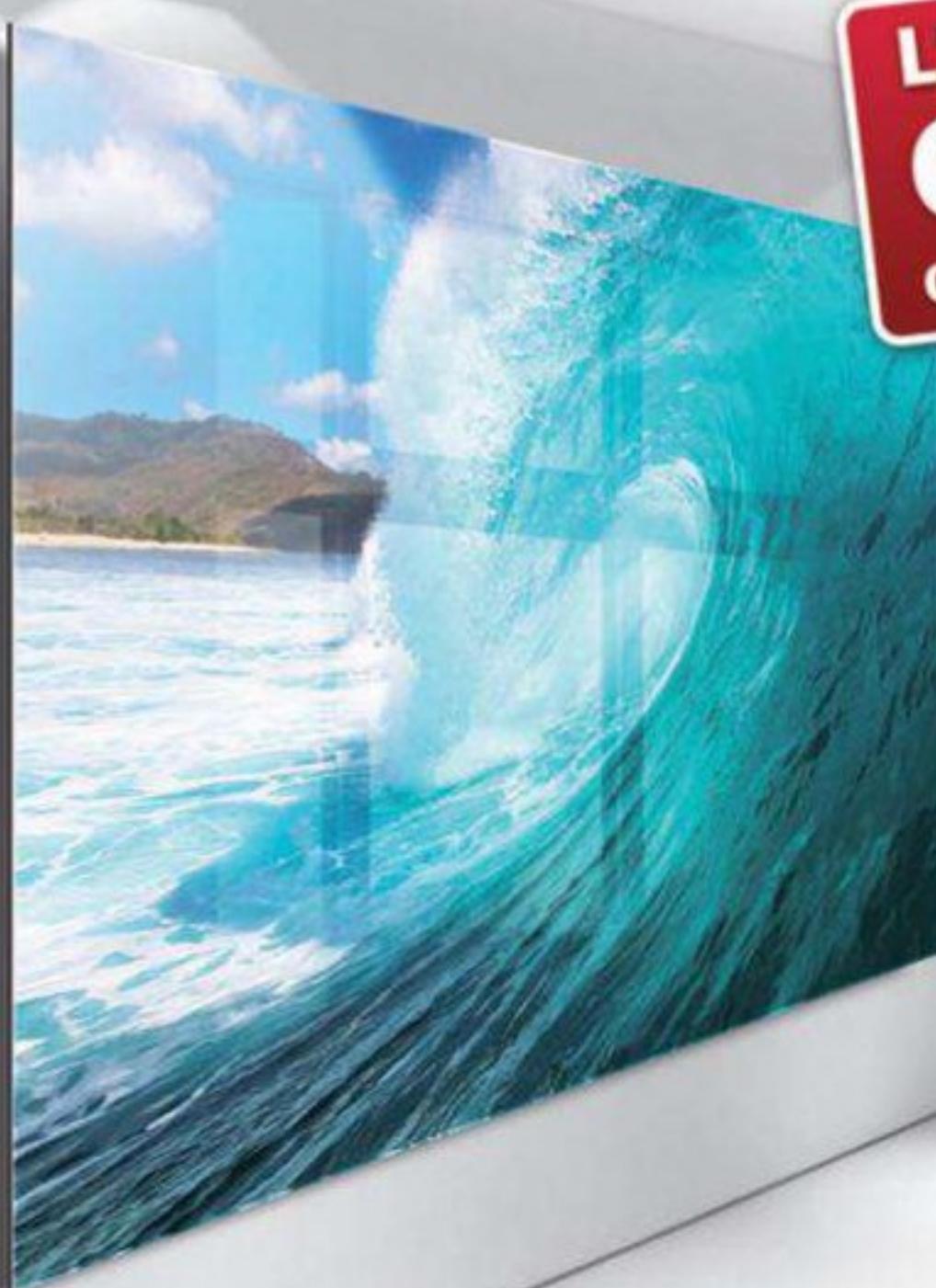
CAMPKINS CAMERA CENTRE
11 Rose Crescent,
Cambridge CB2 3LP



POSTERXXL

Supersize Your Photos.

LIMITED OFFER!
Get 40%
Off ALL Photo Products!



Acrylic Fine Art 60 x 40 cm
Now £29.99 Was £49.99



Photo Canvas 80 x 60 cm
Now £35.99 Was £59.99



A4 Hardcover Photo Book
Now £20.99 Was £34.99

How to order

1. Go to www.posterXXL.co.uk and choose your product(s)
2. Upload your photo(s)
3. Enter discount code **AMPHOTO** at the basket
4. Complete payment details. Your order will arrive within a few working days

About posterXXL

Rescue your photos from digital obscurity and give them a surface they truly deserve. From superb gallery canvas to impressive acrylic glass prints and more, you'll find the perfect product for your every need at posterXXL.

camerawORLD

used equipment

WEB CAMERAWORLD.CO.UK MAIL ORDER 0844 264 0664High Street Independent
GOLD WINNER

Chelmsford, Essex, CM1 1XB (C) 01245 255510
Wells Street, London, W1T 3PB (W) 0207 636 5005
Our used equipment is covered by our NO QUIBBLE guarantee.
£50+ have a 6-month guarantee.
£50- have a 7-day money back guarantee.
Commission Sales have a 7-day money back guarantee.
Most items are in Excellent or Mint condition, some are even boxed. If not completely satisfied, return to us within 7-days for your money back.*

BRONICA

ETRS, 75mm f/2.8 & AE II PRISM C	£225
50mm f/2.8 C	£80
100mm f/4E MACRO C	£150
105mm f/3.5 MC W	£65
110mm f/4 SQ PS MACRO W	£140
110mm f/4 PG C	£100
135mm f/4 PE C	£295
150mm f/3.5 E C	£50
ETR MAGAZINE C	£25
ETR SPEED GRIP C	£30
ETR POL BACK C	£25
PLAIN PRISM E C	£30

CANON

EOS 5D C	£827
EOS 5D MKII W	£1425
EOS 7D BODY C	£925
EOS 10D & BG-ED3 W	£145
EOS 30D BODY C	£285
EOS 30D BODY W	£250
EOS 40D BODY W	£345
EOS 40D BODY C	£355
EOS 50D BODY W	£525
EOS 60D BODY W	£625
EOS 300D, 18-55mm & BG-E1 W	£225
EOS REBEL/300D & 18-55mm C	£127
EOS 300D & 18-55mm W	£157
EOS 350D & 18-55mm C	£227
EOS 400D & 18-55mm W	£245
EOS 450D & 18-55mm C	£235
EOS 500D & 18-55mm IS C	£268
EOS 500D & 18-55mm IS C	£417
EOS 550D & 18-55mm IS C	£400
EOS 1000D & 18-55mm C	£272
EOS 1000D, 18-55mm & B/Grip C	£267
EOS 5 QD W	£67
EOS 30, 28-90mm & BO-300 GRIP C	£127
EOS 300 EYE W	£78
EOS 30V BODY C	£112
EOS 300V BODY W	£43
EOS 300 BODY C	£28
EOS 500N BODY W	£45
EOS 500N & 35-80mm C	£53
EOS 600 BODY C	£37

CANON
135mm
f/2L USMWELLS ST
EXCELLENT
CONDITION**£775****£850**

60mm f/4 CFI C	£800
135mm f/5.6 PLANAR C	£250
135mm f/5.6 T* C	£355
250mm f/5.6 T* C	£350
350mm f/5.6 TELE-TESSAR T* C	£550
MANUAL BELLOWS & S/COPIER C	£275
A12 MAG C	£110
A12 CHROME MAG C	£110
12 ON MAG C	£30
PM2 PRISM C	£50
HC4 PRISM C	£75
CHIMNEY FINDER C	£75
FLASH CAP CLAMP C	£10
ELM RELEASE ADAPTER C	£10
SPORTS FINDER C	£20
PISTOL GRIP C	£30
QR TRIPOD PLATES C	EACH £20

MAMIYA

RZ67 & 127mm W	£495
50mm f/4.5 RZ C	£340
50mm C f/2.8 C	£95
80mm C f/2.8 C	£50
135mm f/2.8 SEKKOR M42 FIT C	£45
150mm f/3.5 SEKKOR C W	£85
645 POWERDIVE E W	£30
645 PRISM FINDER W	£40
R267 WINDER II W	£85
RZ POLAROID BACK W	£30

NIKON

D3s BODY C	£2750
D300 BODY C	£607
D300s BODY C	£849
D90 BODY W	£425
D90 BODY W	£410
D80 BODY C	£250
D80 BODY W	£250
D80 & 18-70mm C	£445
D70s BODY C	£162
D60 & 18-55mm C	£235
D50 & 18-55mm C	£198
D40 & 18-55mm C	£252
COOLPIX P7000 C	£211
COOLPIX P510 W	£265
FTZ BLACK BODY W	£95
F2AS BLACK W	£650
F2s BODY W	£300
F3 & MDA C	£200
F3T BODY C	£463
F3T BODY C	£463
F5 W/MF-28 CONTROL BACK W	£775

NIKON

D3 BODY C	£2750
D300 BODY C	£607
D300s BODY C	£849
D90 BODY W	£425
D90 BODY W	£410
D80 BODY C	£250
D80 BODY W	£250
D80 & 18-70mm C	£445
D70s BODY C	£162
D60 & 18-55mm C	£235
D50 & 18-55mm C	£198
D40 & 18-55mm C	£252
COOLPIX P7000 C	£211
COOLPIX P510 W	£265
FTZ BLACK BODY W	£95
F2AS BLACK W	£650
F2s BODY W	£300
F3 & MDA C	£200
F3T BODY C	£463
F3T BODY C	£463
F5 W/MF-28 CONTROL BACK W	£775

OLYMPUS

E-410 & 14-42mm W	£225
E-410 & 17.5-45mm C	£158
E-420 & 17.5-45mm C	£180
E-500 & 17.5-45mm C	£150
E-510 & 14-42mm C	£205
PEN E-P1 & 14-42mm W	£205
PEN E-P1, 14-42mm & FL-14 W	£210
PEN E-P2 & 17mm W	£350
PEN E-P3 & 14-42mm W	£515
PEN E-P3 & 14-42mm W	£475
XZ1 DIGITAL COMPACT W	£215
OM1 BODY W	£95
OM10 & 50mm & M/ADAPTER W	£75
MIU-1 LIMITED EDITION / BOXED1 W	£150

PANASONIC

G1 & 14-45mm C	£182
G2 BODY W	£260
GF2 & 20mm f/1.7 C	£350
GF2 & 14-42mm W	£225

PANASONIC

G1 & 14-45mm C	£182
G2 BODY W	£260
GF2 & 20mm f/1.7 C	£350
GF2 & 14-42mm W	£225

PANASONIC

G1 & 14-45mm C	£182
G2 BODY W	£260
GF2 & 20mm f/1.7 C	£350
GF2 & 14-42mm W	£225

PANASONIC

G1 & 14-45mm C	£182
G2 BODY W	£260
GF2 & 20mm f/1.7 C	£350
GF2 & 14-42mm W	£225

PANASONIC

G1 & 14-45mm C	£182

<tbl_r cells="2" ix="2" maxcspan="1" max

Cameras For Sale

THE JOHN PREDDY COMPANY LTD
BUCKLAND & H.A. BAKER LTD
PHOTOGRAPHIC  

LEICA ACCESSORIES SALE

Carrying Strap With SD Holder, Brown £29.95 NOW £15.00
Up to 50% Off All Filters! E49 UV/IR £92.00 NOW £46.00
View Finder Magnifier M 1.25x £230.00 NOW £172.50
Up to 75% Off All Leica R Accessories



Call for more details regarding Leica & Stock

CHECK OUT OUR NEW WEBSITES & BUY ONLINE!

(WEBSITES ARE STILL UNDER CONSTRUCTION)

www.bucklandphotographic.co.uk

www.habakerltd.co.uk

BUCKLAND PHOTOGRAPHIC 36 CHURCH STREET, SEAFORD 01323894643
H.A. BAKER LTD 44 HIGH STREET, LEWES 01273476479

Selling as Bundle Only:

1 Canon EOS 5D body with battery grip(BG-E4), 1 Canon EOS 3 body with battery pack (BP-E1),
1 Pentax 645N with standard lens as well as a 80-160mm F4.5 zoom,
1 Canon Speedlite 550EX,
1 Metz 45CT-4 hammer head flash with long lead and carrying case.

All for £1,200 ono

Buyer collect please.

Phone or text 07906 030363

Teddington Photographic

Buy and sell used photographic equipment

www.teddingtonphotographic.com

020 8977 1064
amp logo

RARE FUJI WIDE DS645S PRO RF EBC fujinon 60mm F4, little use, mint boxed complete with manual, pouch, L/ hood. £350. 0208 668 6158 (Croydon)

OLYMPUS XA RF 35MM F2.8 ZUIKO 6 elements c/w rare A16 Flash Highly desirable mint, boxed original presentation case, £150. 0208 668 6158 (Croydon)

CANON EOS 50D - £420. Canon EF 17-40mm f/4 L USM - £450. Canon EF 100mm f/2.8 L IS USM - £550. Canon EF 100-400mm f/4.5-5.6 L IS USM - £750. Canon EF 50mm f/1.4 USM - £275. Lowpro 400 Flipside - £45. Malcolm on 07530451600 or MALCOLM.COLBY@GMAIL.COM

Printing

 **City Photographic Lab Services**
36, Bedford Place, Southampton. SO15 2DG. T: 02380 632727/632709

APS - 110 - 120 - 35mm

In-Store On-Line Mail Order



Mail Order Prices
P&P £3.50 Extra



110 & 35mm Film Developing and Printing

24 Exposure 6x4.....	£4.99	4" 25 Exposure.....	£7.99
36 Exposure 6x4.....	£5.99	4" 40 Exposure.....	£8.99
24 Exposure 5x7.....	£6.99	Transfer to CD at time of processing.....	£2.50
36 Exposure 5x7.....	£7.99		
24 Exposure 6x9.....	£11.99	5x4" up to 15 Exposure.....	£8.99
36 Exposure 6x9.....	£13.99	5x7" up to 15 Exposure.....	£11.99
Develop Only.....	£3.49	8x6" up to 15 Exposure.....	£16.99
Develop and Contact 10x8.....	£6.99	10x8" up to 15 Exposure.....	£19.99
Transfer to CD at time of processing.....	£2.50	Transfer to CD at time of processing.....	£2.50

Prints from Digital - see website
www.fujiprolab.co.uk

Camera Fairs

CAMERA FAIR LEEDS - Sun Jul 8th 10am, Village Hall, Boston Spa, Just off A1 near Wetherby. Tel: 07979913156



amateur photographer

CLASSIFIED

Classic dealer

SEPIA MEMORIES

56a Queen Street, Morecambe, LA4 5EP. 6 miles J34/35 M6



Tel: 01524 425508

Open Tues - Sat, 10.00am - 5.00pm

Agfa Optima 1	£12.00	Minolta MD, 3.5, 35-70 Macro	£29.00
Agimatic	£35.00	Minolta 7xi body	£39.00
Canon A1 + 50mm, hood & Olyp cap.	£65.00	Minolta AF/Sony fit Tokina 28-70.....	£39.00
Canon 199A Speedlight (for above)	£25.00	Olympus OM2n MD + 1.8, 50mm	£59.00
Canon IX7 APS body	£19.00	Olympus OM30 + 1.8, 50mm	£39.00
Edixamat Reflex LZ + 50mm Xenon	£59.00	Olympus T20 dedicated flash	£15.00
Edixa WLF, boxed	£10.00	Pentax S3 body	£35.00
Exakta II (V2-1949)	£49.00	Pentax K1000 + f2, 50mm SMC	£39.00
Exakta VX1000 + Tessar	£59.00	Pentax PK-A, Vivitar 2.8, 28mm	£19.00
Exakta VX1000 body & Prism	£45.00	Pentax PK Chinon 28-50	£19.00
Exa 1a body + WLF	£25.00	Pentax SMC, 40-80mm	£39.00
Exakta RTL1000 + 50mm Oreston	£35.00	Pentax SMC, 40-125mm	£39.00
Exakta fit CZ 135mm Chrome Sonnar	£30.00	Pentax PK Tokina 50-200mm	£25.00
Exakta fit Chrome 100mm Trioplan	£30.00	Pentax T6, 2x Converter (rare)	£39.00
Exakta Chrome WLF (V4)	£20.00	Praktica Nova 1 + D/Plan & hood	£15.00
Exakta WLF (V5-V6) with screens	£12.00	Praktica MTL3 + 50mm Oreston	£25.00
Exakta Prism finder (V5) + screen	£12.00	Praktica BX20 + 35-70 Zoom	£35.00
Exakta Rotating eye cup	£10.00	Praktica B24 TIL flash	£10.00
Exakta/Ihagee small bellows unit	£15.00	Praktica bayonet 70-210	£12.00
Exakta/Ihagee Ext tubes, (set-boxed)	£10.00	Praktica bayonet 2x Converter	£10.00
Fed 2, type C, (Cyrillic) +52mm	£39.00	Praktica bayonet/M42 adapter	£8.00
Fed 4 + 2.8, 53mm lens & case	£19/£25.00	Shirley Wellard Cassettes	£6.00
Kiev 4 + 50mm & case	£55.00	Weston Invercone + case	£6.00
Kodak Retina Reflex S	Reduced £95.00	Yashica Reflex 35J Slr-Minty!	£49.00
Kodak Retina Reflex III	£95.00	Yashica TTL Electro-M42, Slr	£45.00
Kodak Retinette 1B (037)	£15.00	Yashica Electro 35 GS, (no battery)	£30.00
Konica A3 c/w Hexanon 1.8, 50mm	£75.00	Zeiss Contina IIa	£29.00
M42, Pentacon, 2.8, 29mm lens	£15.00	Zeiss S/Ikonta 530-(16 on)	£95.00
M42, CZ, 135mm Sonnar (dusty)	£25.00	Zenit B + 50mm Helios	£12.00
M42, Pentacon, f4, 20mm pre-set	£20.00	Zenit EM-Blk + 50mm Helios	£15.00
Manfrotto 130, Q-release plate	£19.00	Zorki 4k + Blk 50mm Jupiter 8	£39.00

www.sepiamemories.com

Holidays & Courses

The Davenport School of Photography

Recognised as a valued training resource by the
Master Photographers Association

Professional Courses in Portraiture & Wedding Photography since 1984



Light tents



Fast Despatch
01530 272229
all prices plus P&P

80cm Tabletop Studio Kit £229.90
200cm Portrait Studio Cube £299.00
Acrylic Riser Tables (Black+White) £19.95
7 Bulb Lighting +Octagon Softbox £299.00 pair

www.stevesphotoshop.co.uk

The final frame Zenit Photosniper



A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

MY INTERESTS are many and varied, but sport isn't one of them. I will be steering well clear of the Olympic shenanigans this summer, but if I were an athletics fan hoping to take some action shots, I'd think very carefully before taking this piece of kit with me. The camera's name gives the game away, and with its gun stock and pistol grip it certainly lives up to its moniker. London will be teeming with armed security personnel this summer, and it would be a brave or foolhardy photographer who would risk a potentially fatal misunderstanding of what they were up to.

The Photosniper (also known as the Fotosniper and Fotosniper) was made in the USSR from 1965 to 1990, and although there were slight evolutions in detail, the basics remained, comprising a Zenit SLR with a Tair 300mm telephoto lens that could be quickly attached to a rifle grip. The cameras were basically the standard Zenits, but had an additional shutter release trigger on the underside. This was coupled with the trigger on the pistol grip and fired the camera from below without the need for a cable release, which would have been vulnerable to getting caught in foliage when on active service as a wildlife photographer. Later versions, like mine, have an added focusing wheel on the pistol grip, which means the lens can be focused without resorting to unwieldy movements of the barrel – another adaptation making for quicker, more discreet work in the field. The outfit, which includes several filters and a standard 58mm lens, is packed into a distinctly military-looking metal case and the whole thing weighs more than 5kg.

Large numbers of Fotosnipers were made, and there always seem to be one or two on eBay at any given time. I suspect many are bought, used a couple of times, then consigned to a cupboard. Prices when I bought mine a couple of years ago were £40-£60, although they seem to have crept up a bit now.

Having acquired the kit, my next challenge was to use it without causing alarm to passers-by or getting



arrested on suspicion of carrying a shoulder-mounted, rocket-propelled grenade launcher! Generally, I like to blend in and avoid drawing attention to myself, so this posed a bit of a dilemma. Fortunately, the Sheffield Fayre, an annual pageant of historical re-enactments, was approaching. This is an event where guns and lenses of all sizes are toted, and no one bats an eyelid. I found myself a discreet place on a grassy knoll, and as I assembled my weapon I couldn't help thinking of the climactic scene from the film *The Day of The Jackal*, in which Edward Fox puts together his sniper rifle ready to take a pop at the French president.

I didn't see Charles de Gaulle through my sites, but an array of military personnel spanning the centuries from ancient Rome to the Second World War passed across my field of vision. They all seemed determined to make as many loud bangs as they could, but the American Civil War contingent were the loudest, and I made sure I didn't hold back in returning fire.

The next day was a bank holiday so, not having to go to work, I developed the Fujicolor Superia film using the Tetenal C-41 kit. I'm used to the foibles of Soviet cameras by now, so I wasn't too surprised to see the telltale signs of uneven shutter curtain speed. The negatives were darker on the side from which the shutter curtain had sluggishly set off on its travel before getting up to speed, resulting in the first part of the negative getting more light than it should. In the old days this could have been compensated for in the darkroom by dodging or burning with a piece of black card. Fortunately, using Photoshop, this can be done reasonably well in a matter of seconds.

Although I don't plan to attend any of the events at the Olympics, I do have another Russian camera I will use this summer. In 1980, to commemorate the Moscow Olympics, a number of Zenit cameras were issued with the five-ring logo on them. I've got one of them somewhere, and this seems like a good excuse to dig it out. Perhaps it's just as well that I don't plan on photographing any sprinters, as that slow start from the shutter curtain might jinx their take-off. **AP**



To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.co.uk>.
More photos from the Zenit Fotosniper can be seen on Flickr at www.flickr.com/tony_kemplen/
sets/72157627424578733

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 **Fax** 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com

Telephone +44 (0) 844 848 0848

One year (51 issues) UK £140.45; Europe/Eire £162.50;
USA £198.45; Rest of World £236.90.

Test Reports

Contact OTC for copies of camera test reports published in AP.

Telephone 01707 273 773.

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516

Email mark_rankine@ipcmedia.com

Classified telephone 0203 148 2929. **Fax** 0203 148 8158

Display telephone 0203 148 2516. **Fax** 0203 148 8158

Inserts call Innovator on 0203 148 3710

Editorial team

Editor Damien Demolder

Editor's PA Christine Lay

Deputy/Technical Editor Mat Gallagher

Art Editor Mark Jacobs

Production Editor Lesley Upton

News Editor Chris Cheesman

Deputy Production Editor Brendan Maguire

Designer Antony Green

Technical Writer Richard Sibley

Senior Sub Editor Oliver Cotton

Technical Writer Tim Coleman

Features Writer Oliver Atwell

Photo-Science Consultant Professor Robert Newman

Studio Manager Andrew Sydenham

Picture Researcher Paula Benn

Special thanks to The moderators of the AP website

Andrew Robertson, Chris Cool, Fenris Oswin, Henry Rogers, lisadb, Nick Roberts, The Fat Controller

Contributor Rosie Barratt, Ian Farrell, Gemma Padley

Advertising team

Advertising Director Mark Rankine 0203 148 2516

Deputy Advertisement Manager Julia Spencer 0203 148 2508

Senior Display Sales Executive Simon Gerard 0203 148 2510

Display Sales Executive Richard Mann 0203 148 2637

Area Manager Midlands & North Rob Selvey 01922 412 720

Classified Sales Executive Tom Costa 0203 148 2929

Display Ad Production John Jones 0203 148 2671

Copy Chaser Kumu Vithlani 0203 148 2645

Marketing and promotions

Senior Marketing Manager Estelle Hicks-Bennett 0203 148 4321

Online Manager Karen Sheard 0203 148 4943

SPI Administrator Nadine Thomas 0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro Camden Town Typesetters Ltd **Telephone** 0208 523 6700

Printed in the UK by Wyndham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

Publishing team

Group Magazines Editor Garry Coward-Williams

Publishing Director Alex Robb

Managing Director Paul Williams

Chairman and Chief Executive Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of IPC Media © IPC Media 2012 Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@ipcmedia.com Website: www.amateurphotographer.co.uk IPC switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. The 2012 US annual subscription price is \$276.57, air freight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica, NY 11434. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London, SE1 0SU, England. Air Business Ltd is acting as our mailing agent.

The latest **LOW PRICES & SPECIAL OFFERS** on Tripods and Cases - in stock at Park Cameras

For even more new products and special offers, visit www.ParkCameras.com/AP

Manfrotto 732CY-A3RC1

Viewhead Carbon Fibre Tripod

Combining a streamlined finish with a lightweight, 4 section design, the 732CY is perfect for DSLR photographers looking to keep the weight of the carrying gear down to a minimum.

Now only £84.95

was £199.95



Manfrotto 055XPROB

3-section tripod

190.5cm	154cm
22cm	77.5cm
3.15kg	4kg

Now only £129.95

was £164.95



Save £35

Manfrotto 190CX PRO 3

Carbon Fibre tripod

146.0cm	122cm
8cm	58cm
1.29kg	5kg

Now only £229.95

was £299.95



HALF PRICE!

Lowepro Toploader Zoom 50AW

Toploading case

Lowepro's Toploader Zoom™ 50 AW offers a weather-protective, streamlined and easy-access carrying solution for outdoor photography enthusiasts who are passionate about their pursuits. This toploading design is ideal for a day of outdoor activities, travel or sports.

Now only £19.45*

was £38.95



Tamrac 5788 Evolution 8

Sling Bag - Black

The Evolution 8 offers unprecedented versatility for quick access to photo gear. With its unique harness system, the Evolution 8 can be carried three different ways - as a backpack or as a sling pack worn over the right shoulder or the left shoulder.

Now only £89.99*

was £183.74



Lowepro Adventura 120

Shoulder Bag

Lightweight, streamlined bag to protect your gear.



Now only £11.95

was £24.95

Nova 170 AW

Shoulder Bag

Protect your gear in all weathers.

Now only £37.95

was £53.95



Tamrac Ace 4

Digital Camera Bag

Slim leather case ideal for smartphones or compacts.

Now only £4.99

was £15.76



Tamrac Aero 45

Shoulder Bag

Foampadded bag for your DSLR, 2 lenses & accessories.



Now only £35.00

was £42.00

Lowepro Slingshot 302AW

Sling Bag

Lightweight, streamlined bag to protect your gear.



Now only £65.95

was £133.95

Stealth Reporter D300AW

Shoulder Bag

Withstands the elements & gives you quick access.

Now only £94.95

was £133.95



Tamrac Evolution Zoom 14

Toploading case

Perfect to hold a compact DSLR and small accessories.

Now only £27.80

was £37.80



Lowepro Pro Runner 200AW

Backpack

Lightweight, streamlined bag to protect your gear.



Now only £49.95

was £86.95

Lowepro Vertex 100AW

Backpack

A premium bag for adventure bound photographers.

Now only £99.95

was £154.95



Tamrac Expedition 6x

Backpack

Medium size backpack offering great protection & quick access.

Now only £119.99

was £220.50



PARK Cameras



Tel: 01444 23 70 60 www.ParkCameras.com/AP

York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT

Join, Follow, Tweet & Watch us on



All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

We accept Visa, Mastercard, Maestro & PayPal (online only). All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

try
theimagefile
today

"Theimagefile's service
was superb in its
concept and delivery."

Advanced Photographer.



internet solutions for the serious photographer

What the professionals say...

"Theimagefile is working brilliantly for me. I visited a small local show on Sunday afternoon and photographed a few of the cute dogs. Within an hour of the images being up and ready to view I had my first order for over £100.00 of enlargements. Many thanks!"

Geoff Partner

"I just wanted to write and say a big thank you to theimagefile for bringing my business into the 21st century! You guys really have delivered all you said you would. I should have tried it sooner! My customers love it and the sales are building into really useful income."

Andy Griffin

Key benefits...

- No start-up fees or up-front costs
- No contract term just simple monthly payments
- Friendly, knowledgeable telephone support and advice
- Great prices, packages from just £5.00 per month
- Eye catching websites with real wow factor!
- Easy to use with massive functionality
- Built in Sales and Marketing functions to help you build your business
- Direct delivery to your client from your choice of lab

PACKAGES
FROM ONLY
£5 per
month
(£6 per month inc vat)
0845 118 0030



theimagefile...

www.theimagefile.com